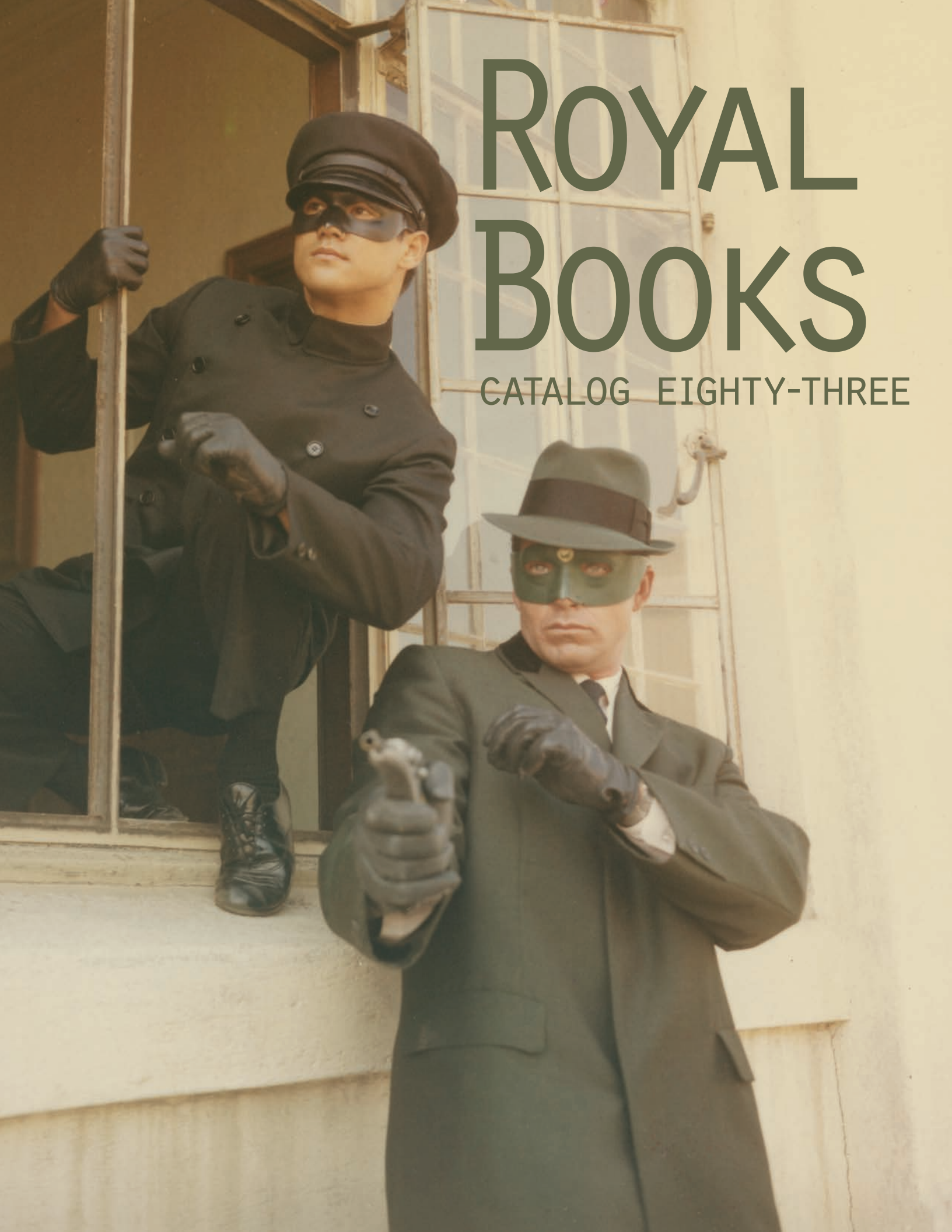


# ROYAL BOOKS

CATALOG EIGHTY-THREE



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## THE ROYAL BOOKS CREW

Kevin Johnson, Ezra Warwick, Tim Boniface,  
Jodi Feldman, and Beth Kopp.

Catalog design and layout by Lucy Nguyen.



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# FEATURED

STATE TROOPER • Handwritten Lyrics • BRUCE SPRINGSTEEN

Some Trooper

New Jersey bumpike  
ridin on a web / <sup>stick</sup> night  
Beneath the refinery's glow  
Ood where the great black rivers flow

Licence registration - I ain't got none  
But I got a clear conscience  
guitar? bout the things that I done

Mister state trooper please don't stop me  
~~Maybe you got another life~~  
maybe you got some kids  
maybe you got a pretty wife  
the only thing that I got's  
been boobavin me my whole life

Mister state trooper please don't stop me

In the ~~early~~ mornin hours / wee wee hours  
your mind gets kinda hazy  
Radio relay towers lead me to my baby  
the radio's jammed up with talk show stations  
20's just talk talk talk talk  
till you lose your patience

Mister ~~B~~ State trooper please don't  
stop me

Hey somebody out there  
Listen to my last prayer

Hi-Ho silver-o  
Deliver me from nowhere

## 1 BRUCE SPRINGSTEEN State Trooper

Working draft in manuscript ink for the lyrics to Bruce Springsteen's legendary song "State Trooper," first released on Springsteen's iconic home-recorded solo album *Nebraska*.

Full provenance available on request. Accompanied by a letter of authenticity.

Recorded in January 1982 by Springsteen, alone at home, on a four-track cassette recorder, *Nebraska* was intended to be demos for the E Street Band to record in-studio, but the idea was scrapped and only five of the 17 songs he recorded at home were used for full-band albums.

While fair copies of lyrics are becoming more and more common, original working lyrics by Springsteen are extremely scarce. A one-page, 30-line working manuscript of the song "Born to Run" sold in 2018 for \$250,000.

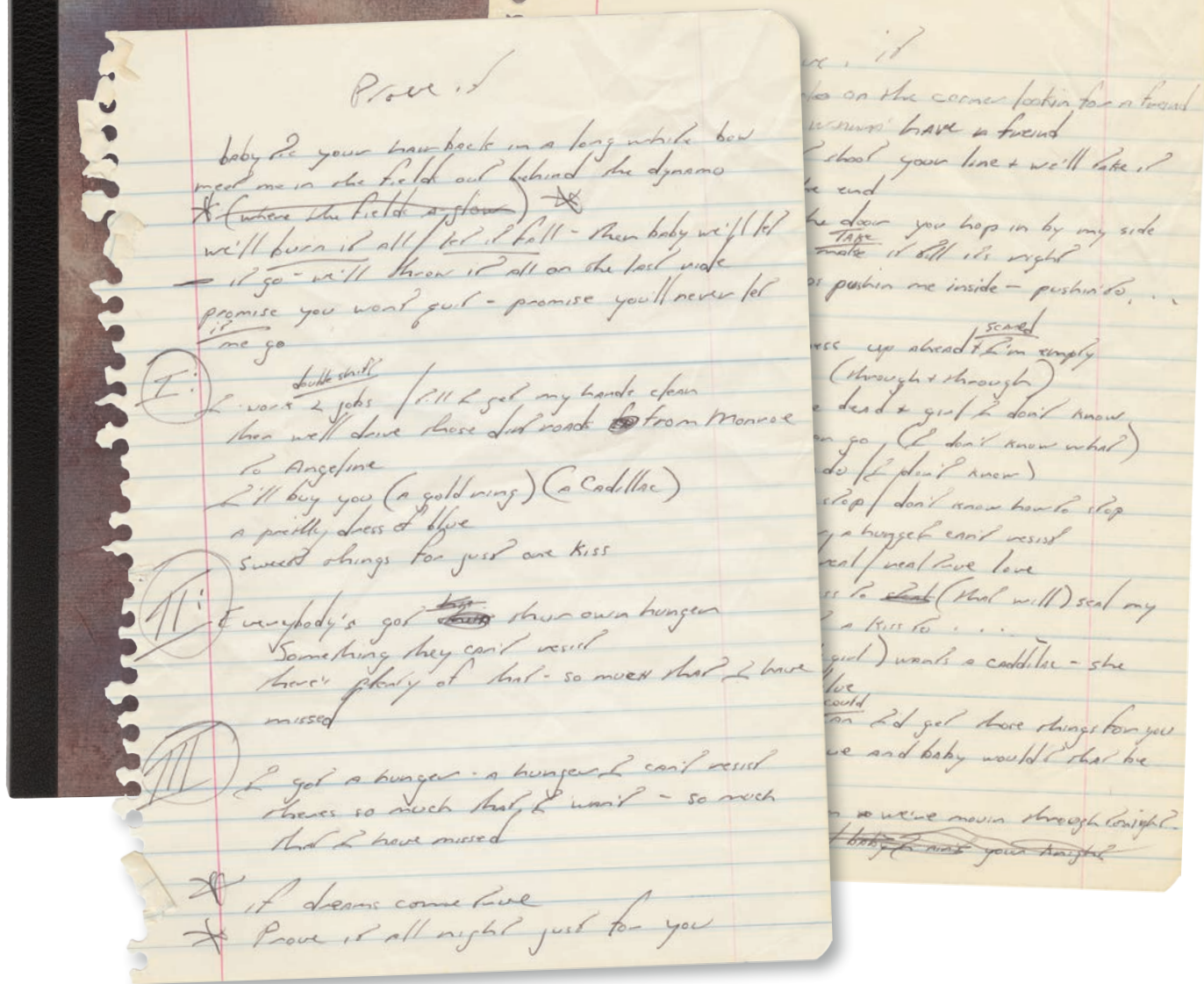
Lined paper from a spiral-bound notebook. 8 x 10.5 inches. Some creases, else clean and Near Fine. Housed in a custom quarter leather slipcase with built-in folding chemise.

**\$27,500**



# FEATURED

Prove It All Night • Handwritten Lyrics • Bruce Springsteen



## 2 BRUCE SPRINGSTEEN Prove It All Night

Working draft in manuscript ink for the lyrics to Bruce Springsteen's song "Prove It All Night," first released on Springsteen's 1978 album *Darkness on the Edge of Town*, and a staple of his live performances since that time.

Full provenance available on request. Accompanied by a letter of authenticity.

Released as the first single from Springsteen's 1978 album *Darkness on the Edge of Town*, "Prove It All

Night" embodied the album's hard-edged aesthetic, very much a response to the more grandiose sound of the previous album, *Born to Run*.

Lined paper from a spiral-bound notebook. 8 x 10.5 inches, rectos only. Some creases, else clean and Near Fine. Housed in a custom quarter leather slipcase with built-in folding chemise.

**\$25,000**



3

**HENRI CARTIER-BRESSON**

Five original photographs of Henri Matisse with his model Micaela Avogadro in Venice

Five vintage borderless photographs of artist Henri Matisse with his model, Micaela Avogadro, at his home in Venice in 1943 and 1944. One photograph with the copyright stamp of Editions Braun and photographer Henri Cartier-Bresson on the verso,

along with annotations in manuscript pencil in Cartier-Bresson's hand. Three photographs with annotations on the verso noting collation numbers, also in Cartier-Bresson's hand.

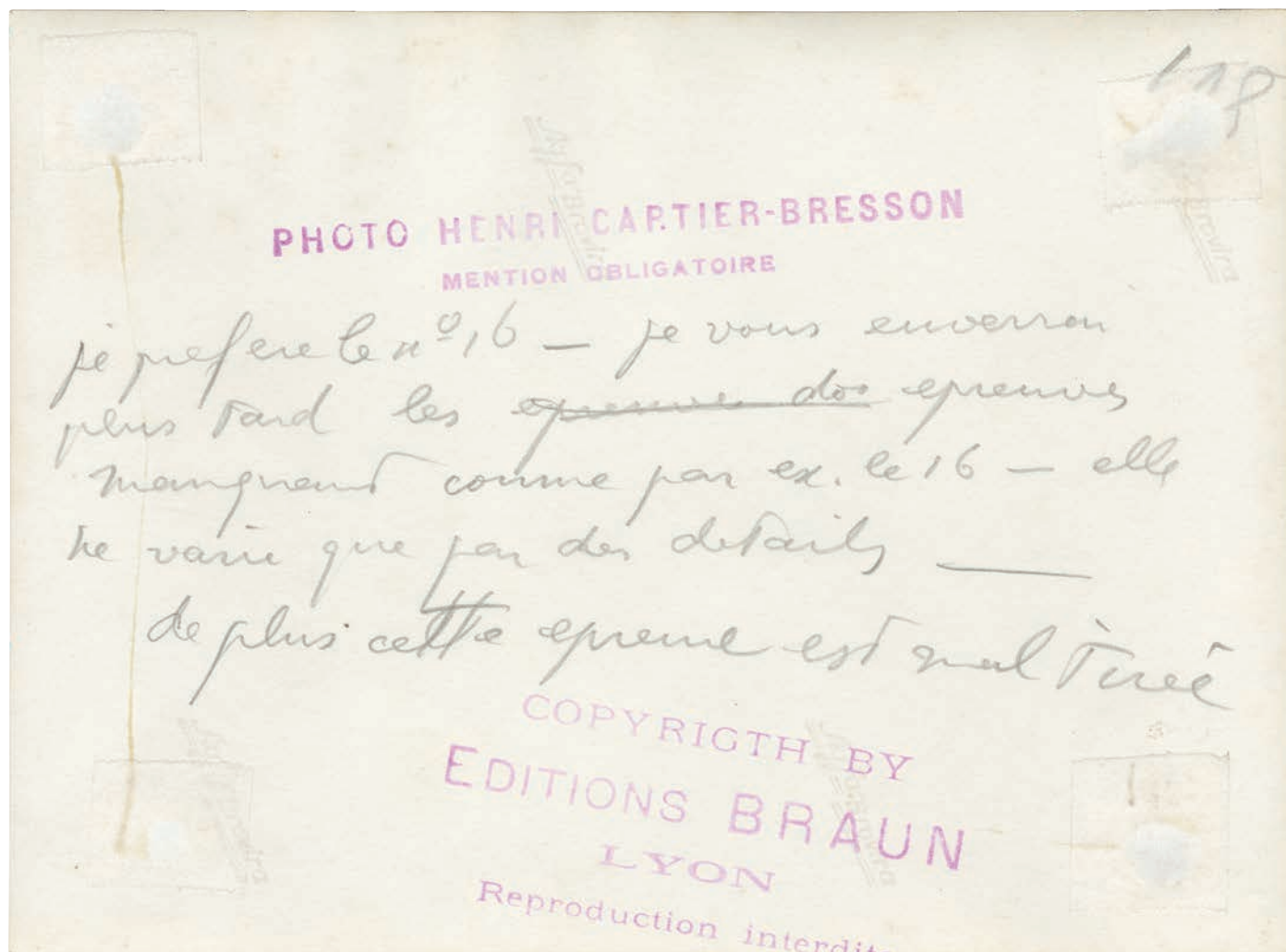






FEATURED



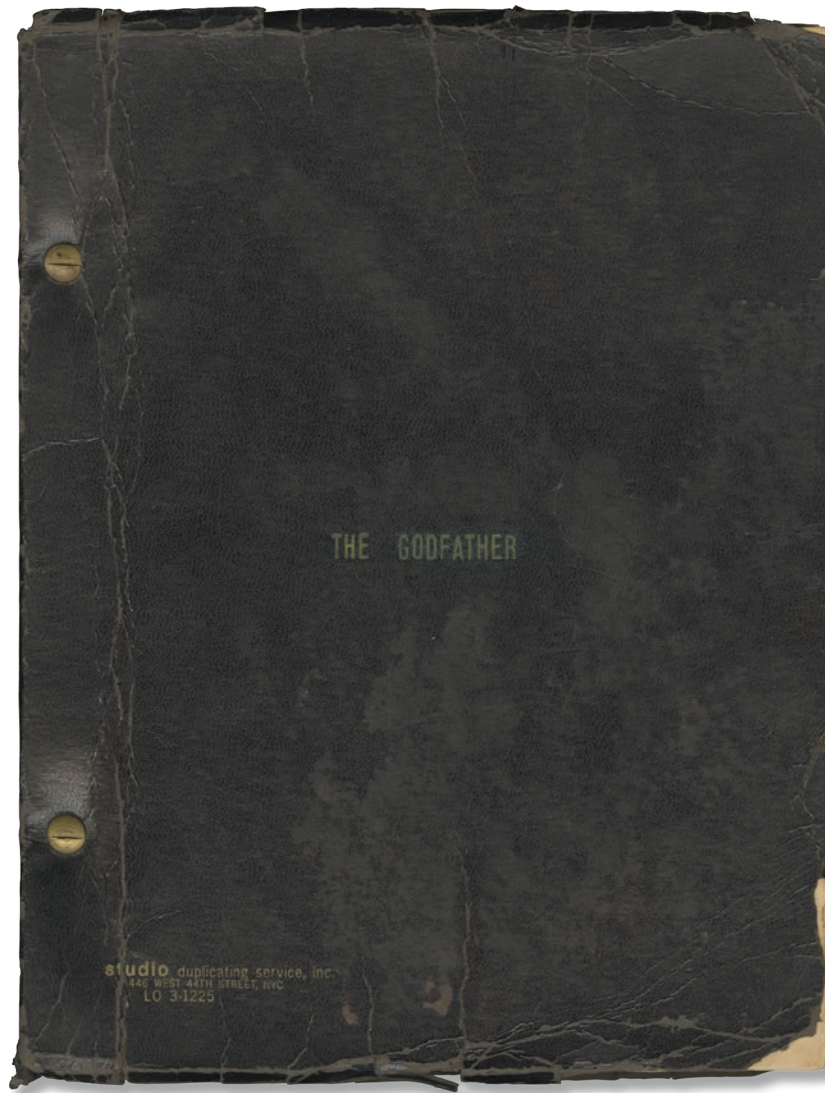


In 1943, hiding out in France after escaping a concentration camp, Henri Cartier-Bresson was employed by publisher Pierre Braun to photograph artists and writers for a book project. The project allowed him to meet many of the creative luminaries of the period, with Henri Matisse among the most prominent. He traveled to Matisse's villa, Le Rêve, in Vence, a commune in the southwest of France, several times in 1943 and 1944, capturing the artist and his models in the daily course of their lives.

While Braun's planned book ultimately failed to materialize, Cartier-Bresson would nevertheless use his photographs of Matisse and others eight years later, in his groundbreaking 1952 photography book *The Decisive Moment*.

Photographs range in size from 6.5 x 5 inches to 4.5 x 3.5 inches. About Near Fine.

**\$9500**



4

**FRANCIS FORD COPPOLA (DIRECTOR)**  
**MARIO PUZO (NOVEL)**  
**MARLON BRANDO, AL PACINO (STARRING)**  
**The Godfather**

Second Draft script for the 1972 film, dated March 1, 1971. Noted as copy No. 54 in blue manuscript ink on the title page. Copy belonging to hair stylist Philip Leto, with his annotations on several pages, and with several pages folded by Leto, indicating the completion of scenes during production.

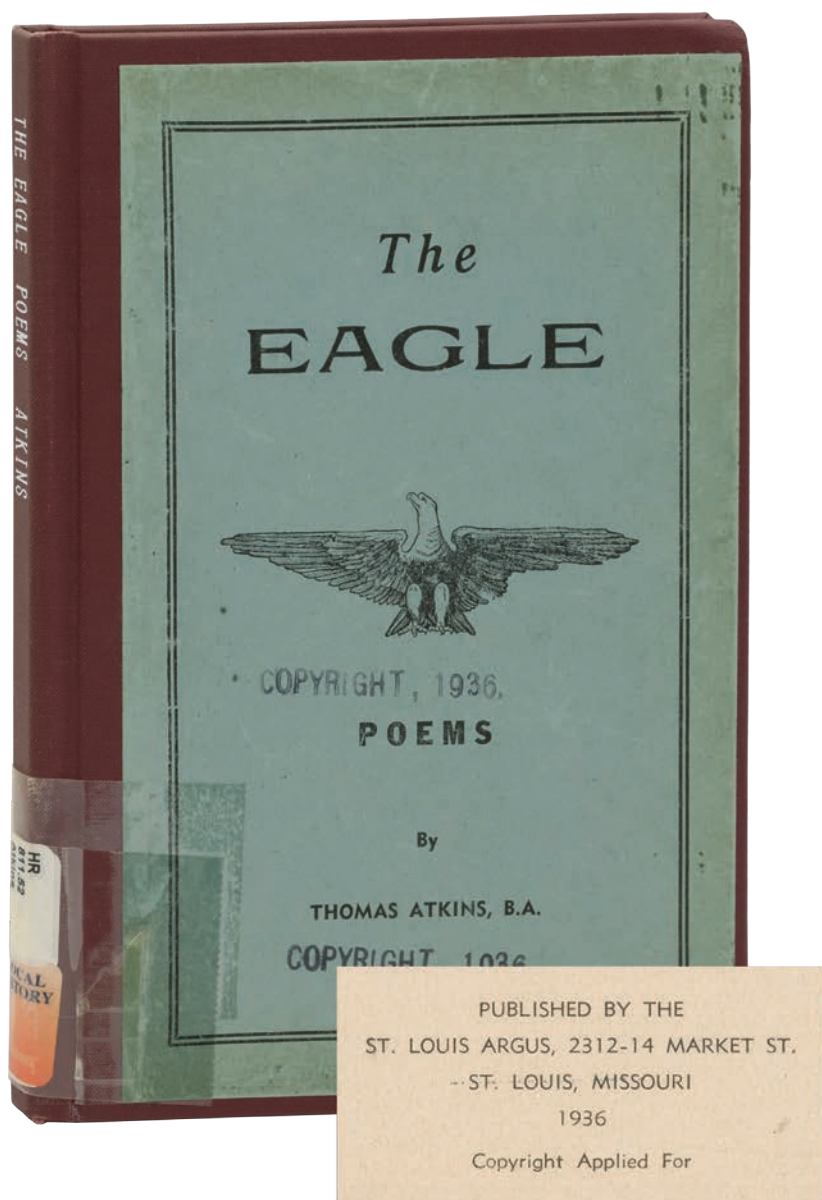
Based on the 1969 novel by Mario Puzo, who co-wrote the screenplay with director Francis Ford Coppola. Widely considered one of the finest films ever made, and an inescapable influence on the portrayal of organized crime in film and television. Nominated for eleven Academy Awards, winning for Best Picture, Best Adapted Screenplay, and Best Actor for Marlon Brando.

Set in New York, New Jersey, Los Angeles, Las Vegas, Sicily, and Cuba, and shot on location in New York, New Jersey, Los Angeles, Las Vegas, Sicily, and the Dominican Republic. Script issued by Studio Duplicating Service on the east coast, for use in shooting on location in New Jersey and New York City in the winter of 1971.

National Film Registry.

**\$8500**





## 5 THOMAS ATKINS The Eagle

St. Louis, MO: St. Louis Argus, 1936. First Edition. A collection of over 400 poems about spirituality, education, urban and rural life, music, and more by African American poet and preacher Thomas Atkins. Published by the St. Louis Argus, a historically Black newspaper.

OCLC locates 3 copies worldwide. Rare.

Although little is known about Atkins' early years, contemporary sources show he was born into poverty in Monticello, Arkansas, around 1890. After World War I he attended North Little Rock's Shorter College, and moved to St. Louis around 1921. He

lived for several years at the Pine Street YMCA, an important hub of Black life in the city, and his draft card from World War II notes his occupation as "Evangelist and writes poetry." *The Eagle* appears to have been his only published work.

Very Good, library copy, rebound in maroon cloth, with original front wrapper affixed to the front board, with library stamps and labels. Pagination complete but out of order, likely owing to confusion during the rebinding process.

**\$6250**

# 6

Inscribed by the author to his publisher in the year of publication

**JOHN O'BRIEN**

**Leaving Las Vegas**

Wichita: Watermark Press, 1990. First Edition. Association Copy, inscribed by author John O'Brien to the book's publisher on the half-title page: "Bruce Jacobs / Your willingness to take a chance on me is greatly appreciated / Stick around for the next chapter / John O'Brien / 6 June 1991." Accompanied by a typed letter of provenance signed by Jacobs.

Jacobs was the owner of Watermark Press, a small press that was an offshoot of Watermark Books in Wichita, Kansas.

Jacobs says about the genesis of the book: "When we opened up shop, a writer friend of mine (Gaylord Dold, author of several crime novels and travel guides) ... really ran the press, soliciting and reading manuscripts from typical trade sources. When he found something he liked, he'd pass it along to me and we'd decide go or no-go. When *Leaving Las Vegas* came to him with a cold inquiry, he read it and immediately told me he had the best manuscript of any we had seen.

"Both of us were fans of [Malcolm Lowry's novel] *Under the Volcano*, and saw O'Brien's book as a

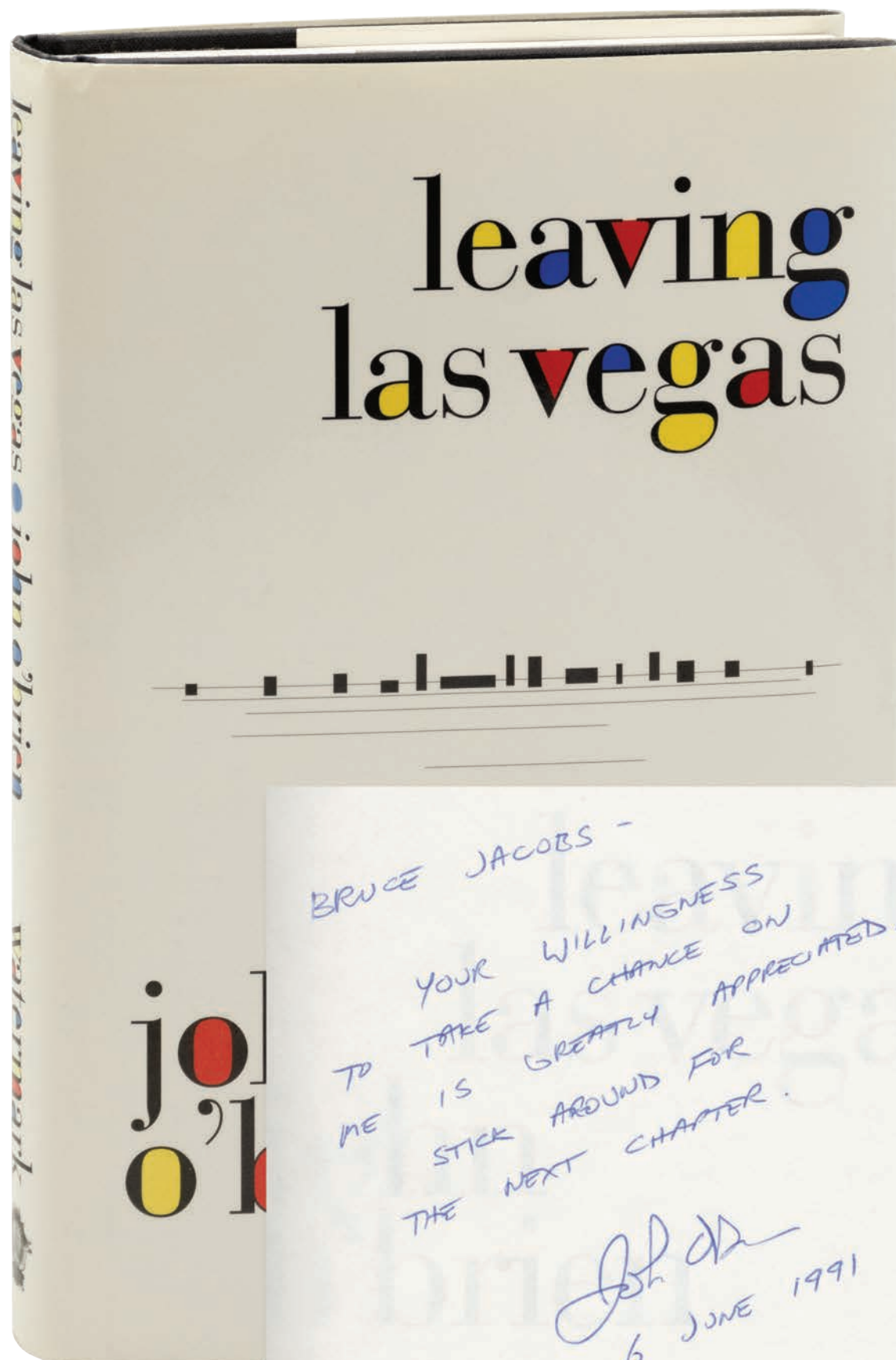
contemporary Las Vegas version of "slow then fast" suicide by alcohol. O'Brien had been an off-and-on alcoholic for years, but insisted he was sober now and that the novel was not a personal prediction but [rather] an imagined endgame story.

"We published the novel, got some good reviews (I think *Kirkus* and *Publishers Weekly*), had O'Brien visit Wichita [where he inscribed this copy], and [we] felt good he could have a few other good novels in him. Alas, he again fell off the wagon and fell out of touch with us, even though he sold the movie rights after being contacted by [filmmaker] Mike Figgis. Two weeks after that he killed himself with a bullet to his head."

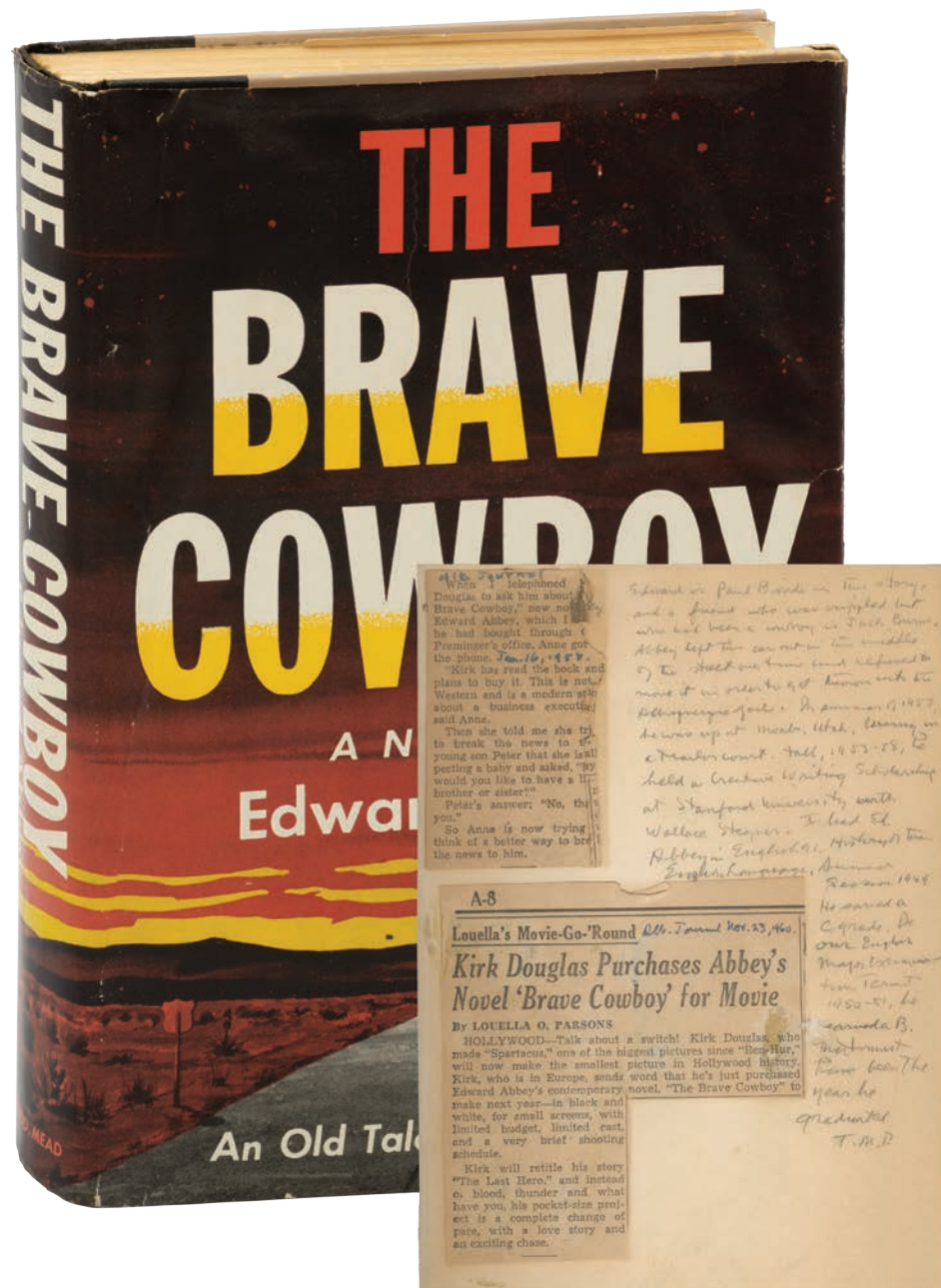
John O'Brien's first and only book, basis for the acclaimed 1995 film directed by Mike Figgis and starring Nicolas Cage and Elisabeth Shue. Easily one of the best possible association copies of this book, uncommon to find signed for obvious reasons.

Fine and unread in a Fine dust jacket.

**\$8250**







# 7

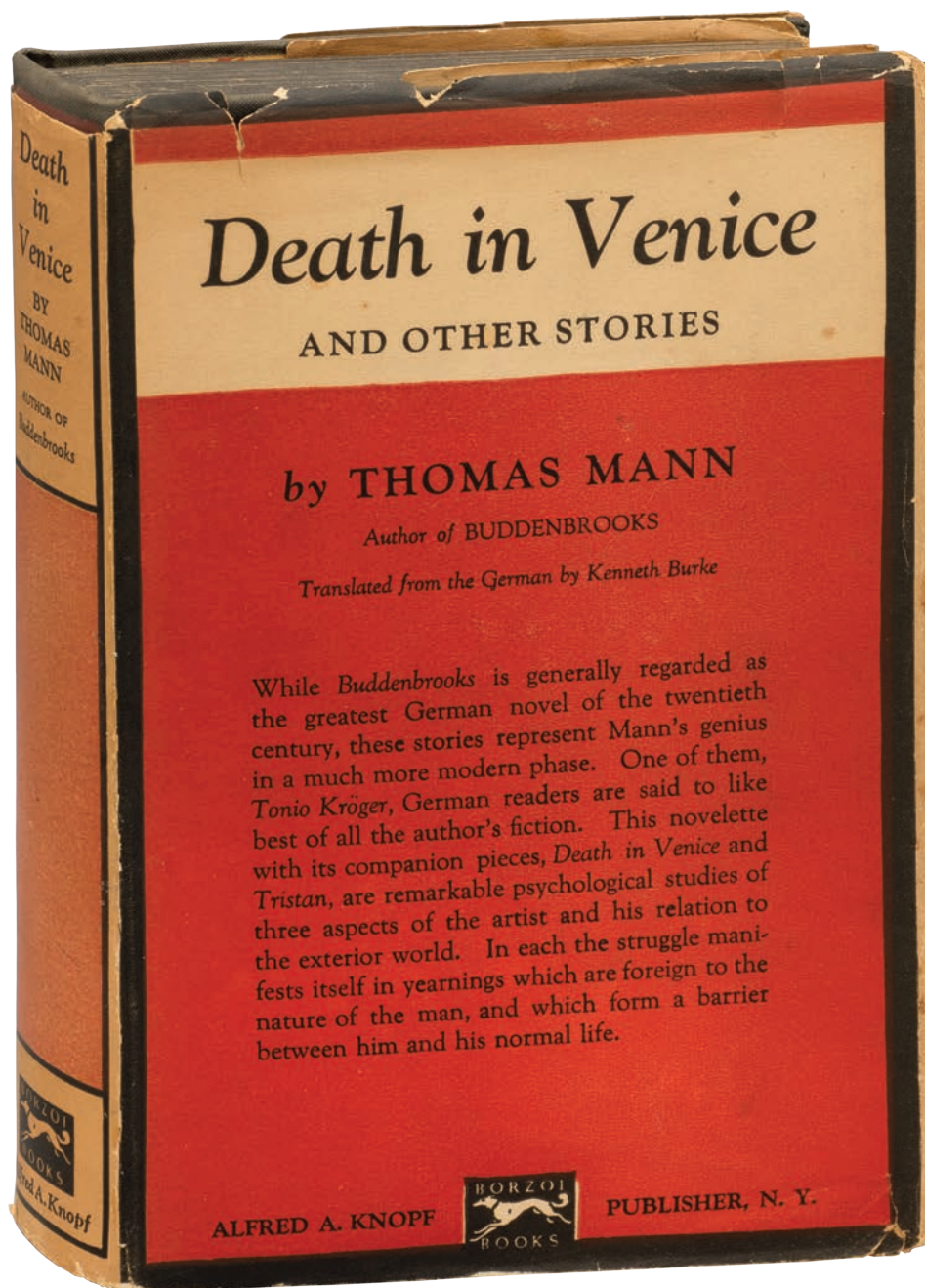
Annotated with recollections by Abbey's college English professor  
**EDWARD ABBEY**  
**The Brave Cowboy: An Old Tale in a New Time**

New York: Dodd, Mead, 1956. First Edition. Copy belonging to the author's English professor at the University of New Mexico, T.M. Pierce, with Pierce's annotations in manuscript pencil throughout, relating his recollections about Abbey during the author's time at the school, and identifying names and places in the novel. With Pierce's name in manuscript ink on the front pastedown, and two newspaper clippings regarding the 1962 film adaptation, *Lonely Are the Brave*, affixed to the front endpaper.

A unique association copy of the author's second novel, extremely scarce even without the amiable and insightful annotations found here.

Very Good plus in a Very Good plus dust jacket. Offsetting to the front pastedown, and some toning to the front endpaper. Jacket with light creasing and starting at the top of the flap folds.

**\$4500**



8

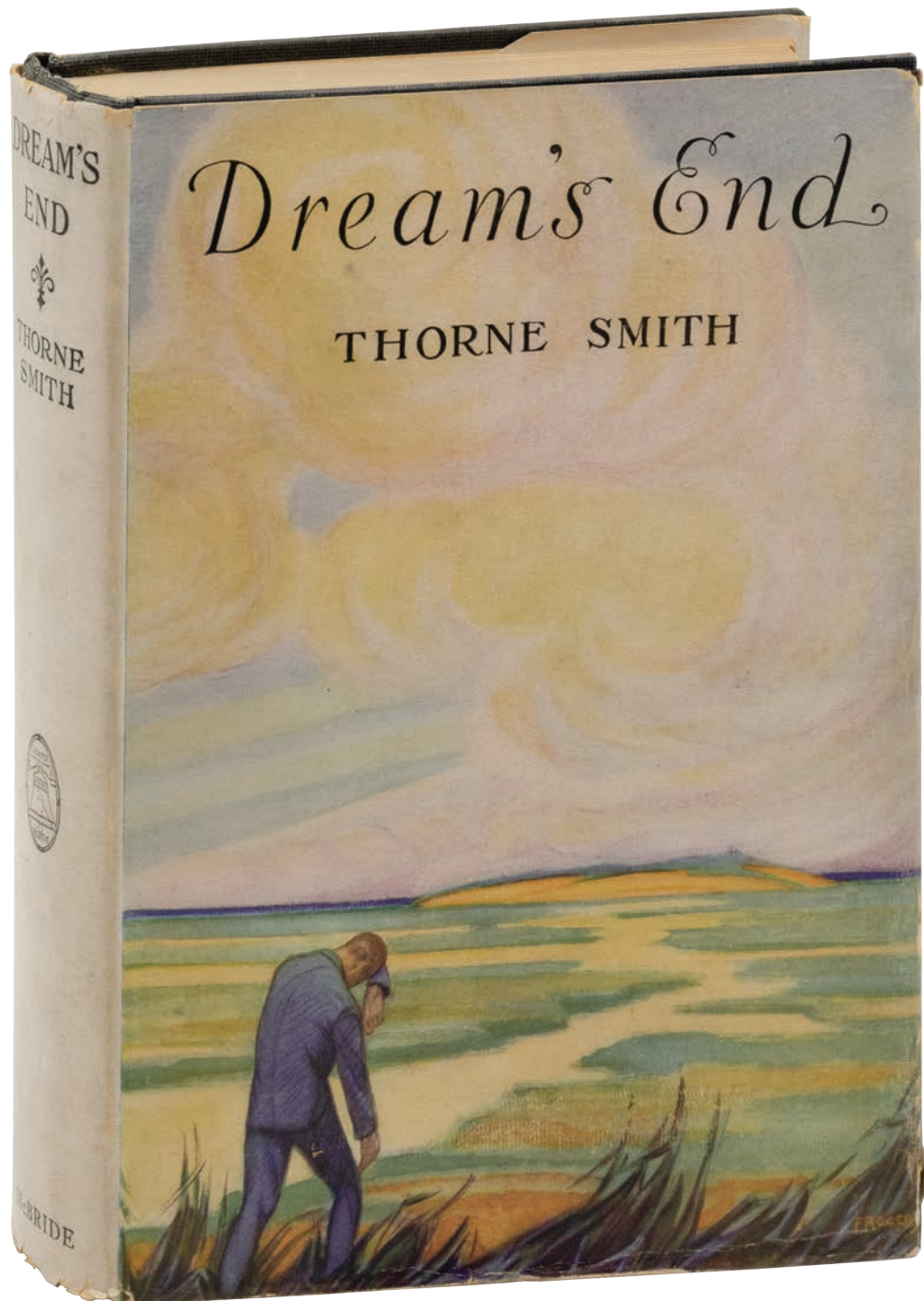
**THOMAS MANN (AUTHOR)**  
**KENNETH BURKE (TRANSLATOR)**  
 Death in Venice

New York: Alfred A. Knopf, 1925. First American Edition, preceding the British edition by three years. The title story served as the basis for the 1971 film directed by Luchino Visconti, starring Dirk Bogarde and Marissa Berenson.

Very Good plus in a Very Good or better example of the rare dust jacket. Light foxing affecting the page block and last few leaves. Jacket is lightly edgeworn along the top edge, with the usual toning on the spine panel, and a shallow chip at the crown. Housed in a custom maroon quarter-leather clamshell box.

**\$3750**





9

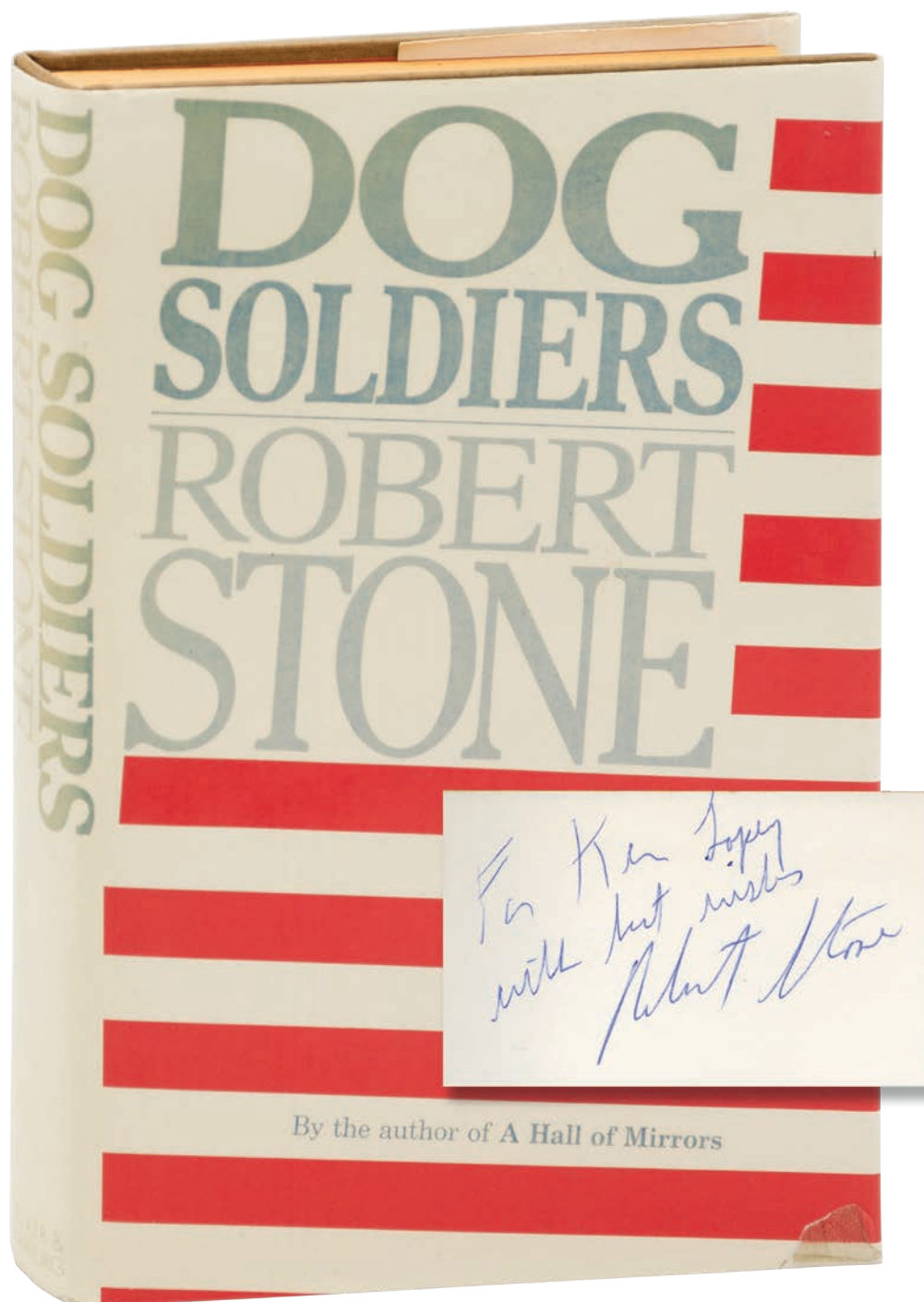
**THORNE SMITH**  
**Dream's End**

New York: Robert M. McBride, 1927. First Edition.  
An uncommon Smith title, a meditation on wayward youth that marked a departure from his trademark ribald humor.

Offsetting to the last two rear blanks, else Fine in a Near Fine dust jacket. A lovely copy, scarce in jacket and rare in this condition.

**\$3250**





10

Inscribed by the author to his bibliographer

**ROBERT STONE**

**Dog Soldiers**

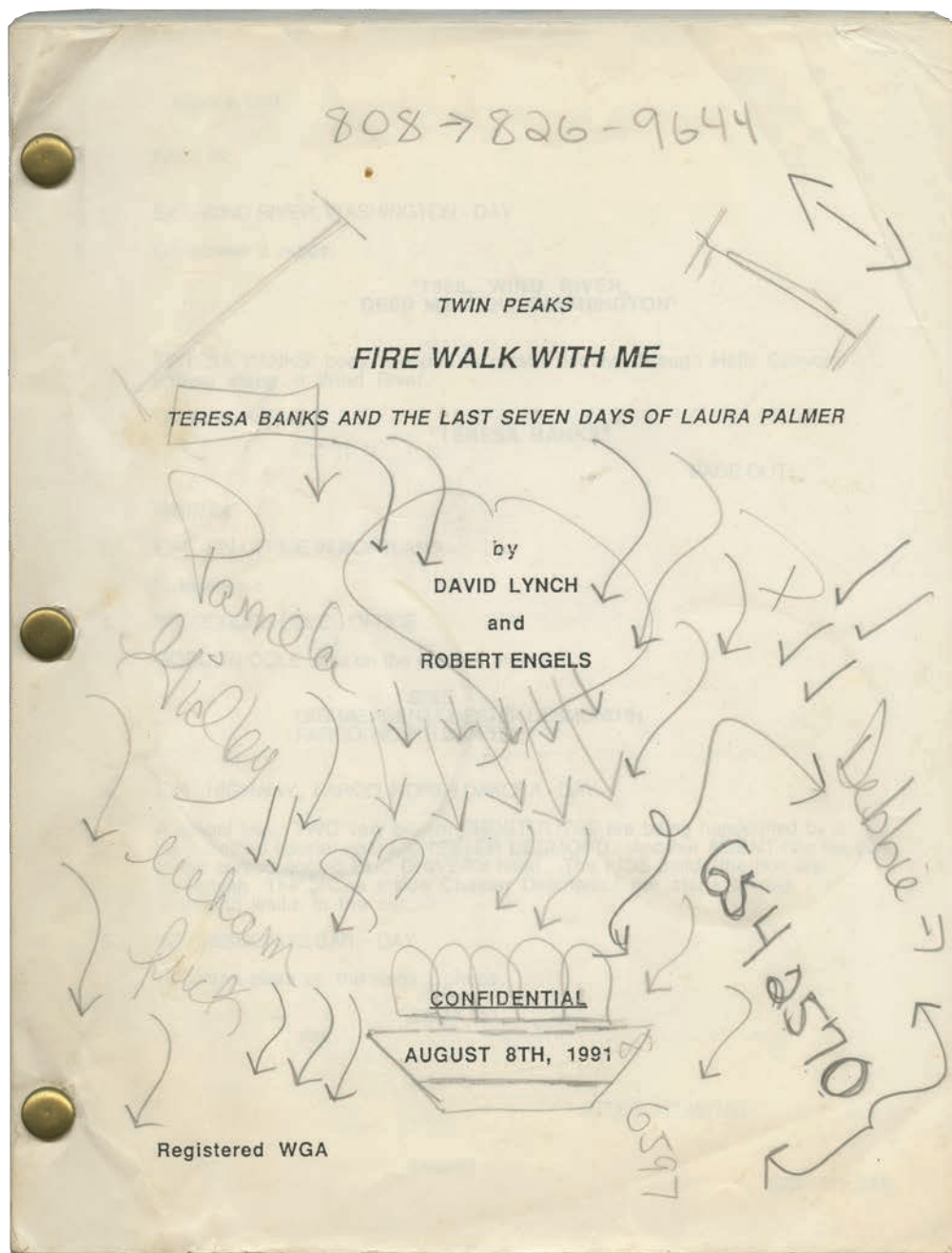
London: Secker and Warburg, 1975. First UK Edition. Association Copy, inscribed by the author to his bibliographer, Ken Lopez, on the title page: "For Ken Lopez / with best wishes / Robert Stone."

Winner of the National Book Award and basis for the violent 1978 neo-noir film *Who'll Stop the Rain*,

directed by Karel Reisz and starring Nick Nolte and Tuesday Weld.

Fine in a lightly spine-faded, else about Near Fine dust jacket.

**\$2250**



11

**DAVID LYNCH (DIRECTOR)**

**SHERYL LEE, KYLE MACLACHLAN, DAVID BOWIE (STARRING)**

**Twin Peaks: Fire Walk with Me**

Draft script for the 1992 film, dated August 8, 1991. Copy belonging to actress Pamela Gidley, who played Teresa Banks in this film and in the television series, with her annotations in manuscript pencil on the title page and verso of the final page.

Prequel to the beloved 1990-1991 television series, charting the final days of beautiful, troubled teenager Laura Palmer. Nominated for the Palme d'Or.

Although critically maligned upon release, *Fire Walk With Me* is today considered one of the director's finest films.

Shot on location throughout Washington, in Bellevue, Seattle, Snohomish, Fall City, Everett, and North Bend.

**\$2750**



## 12 Original photograph of Louise Brooks, circa 1927

Vintage matte finish test photograph of actress, dancer, and Jazz Age icon Louise Brooks, sporting a pleated skirt and a patterned shawl, circa 1927.

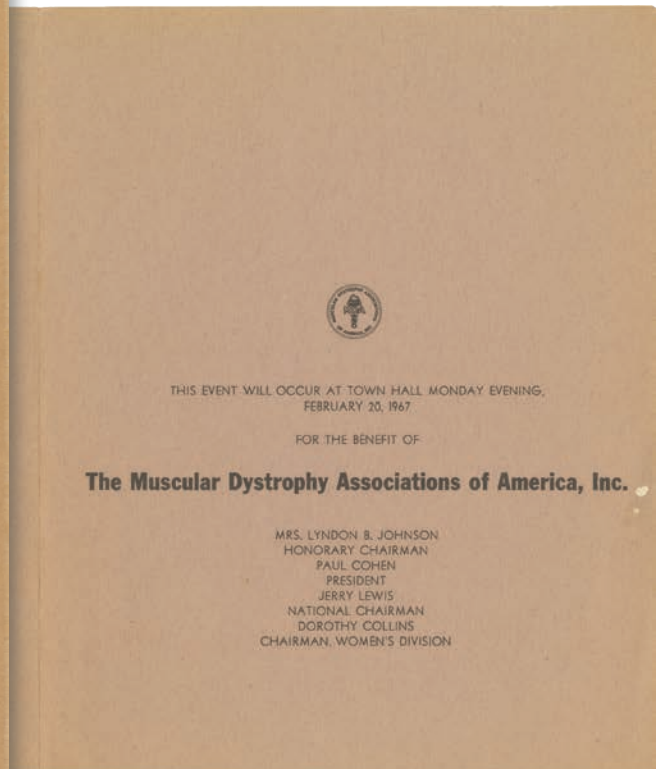
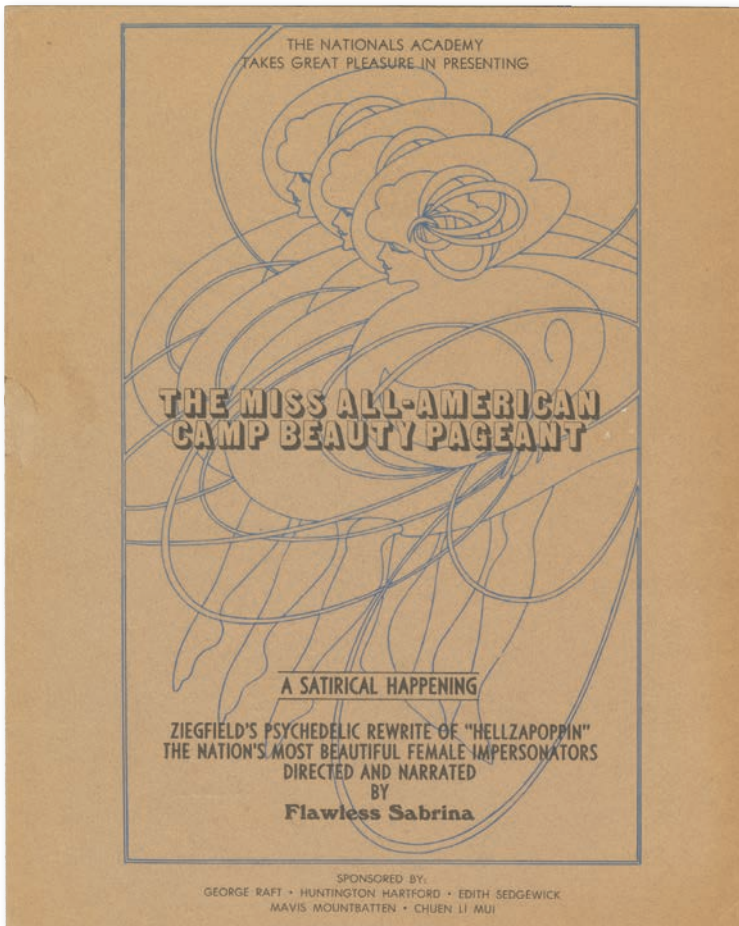
Brooks first began to rise to fame in 1928, following her appearance in Howard Hawks' 1928 film *A Girl in*

*Every Port*. She would reach the peak of her stardom the following year.

10 x 8 inches. About Near Fine, slightly wavy.

**\$2500**





13

It's 1967, and you are invited to New York City's first major Drag Happening

**EDIE SEDGWICK, GEORGE RAFT (SPONSORS)**

**ANDY WARHOL, TERRY SOUTHERN, LARRY RIVERS, BRUCE JAY FRIEDMAN (JUDGES)**

**FLAWLESS SABRINA (DIRECTOR)**

**The Miss All-American Camp Beauty Pageant: A Satirical Happening (Original program for a drag show held at Town Hall in 1967)**

Vintage program for *The Miss All-American Camp Beauty Pageant*, a competitive drag show held at performance venue Town Hall in New York City on February 20, 1967. The event would be documented in the groundbreaking 1968 documentary film *The Queen*, directed by Frank Simon.

From the collection of the film's producer, Si Litvinoff. Litvinoff produced some of the milestones of 1970s cinema, including *The Man Who Fell to Earth* (1976), *Walkabout* (1971), and *A Clockwork Orange* (1971).

The event's judges were a who's who of the period's underground hipster luminaries, including Andy Warhol, Terry Southern, Larry Rivers, Bruce Jay Friedman, Rona Jaffe, George Raft, and others... along with Edie—credited as Edith—Sedgwick, who is listed among the event's sponsors.

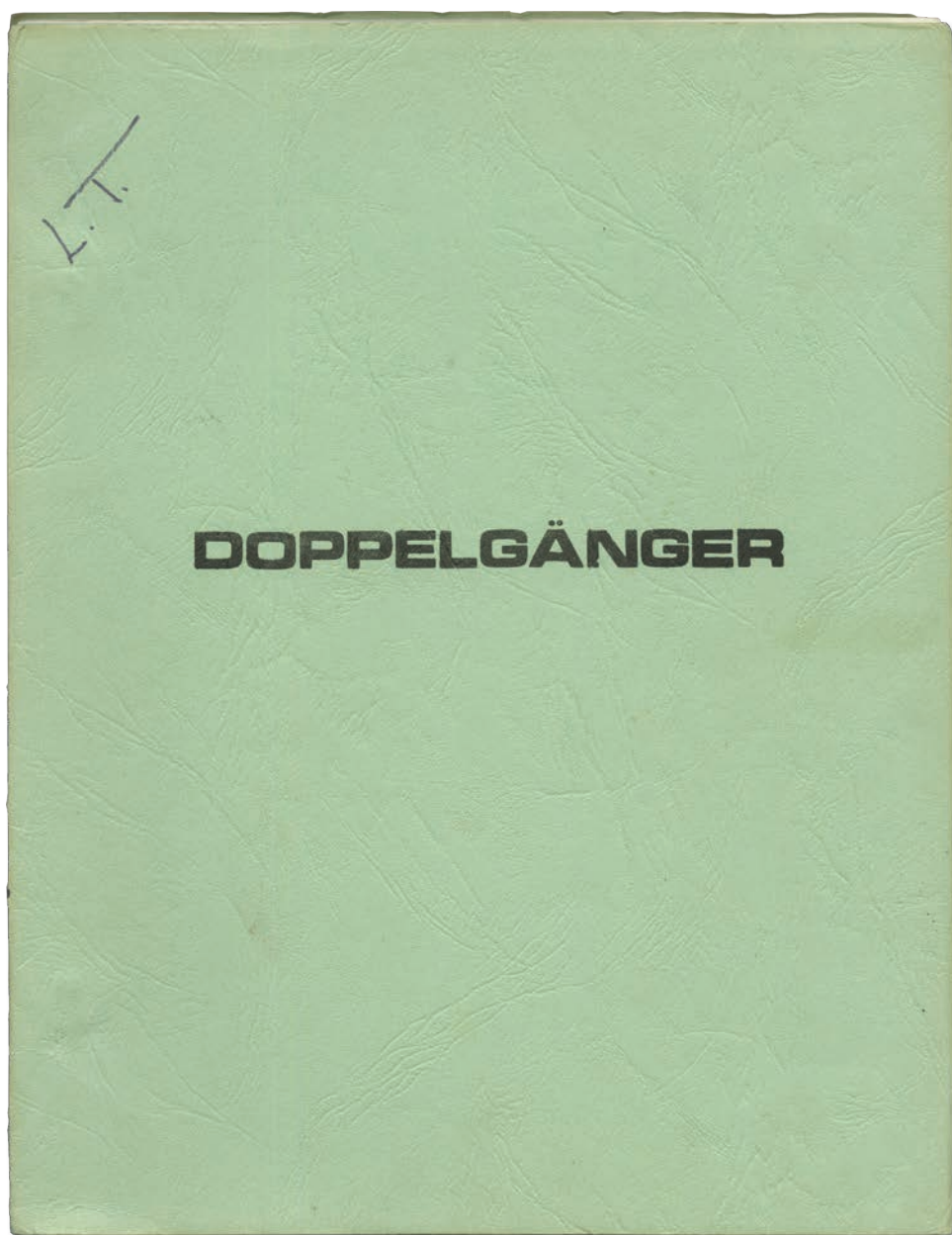
The "satirical happening" was put on as a benefit for the Muscular Dystrophy Associations of America," and the program credits Mrs. Lyndon B. Johnson, Jerry Lewis, and others connected with the association at that time.

*The Queen* was one of the earliest queer-focused documentaries, released over 20 years before *Paris is Burning* (1990), and predicted the likes of *RuPaul's Drag Race* (2009-present). The film was recently restored for release by Kino Lorber.

7 x 8.5 inches. Bifold. Near Fine.

**\$1450**





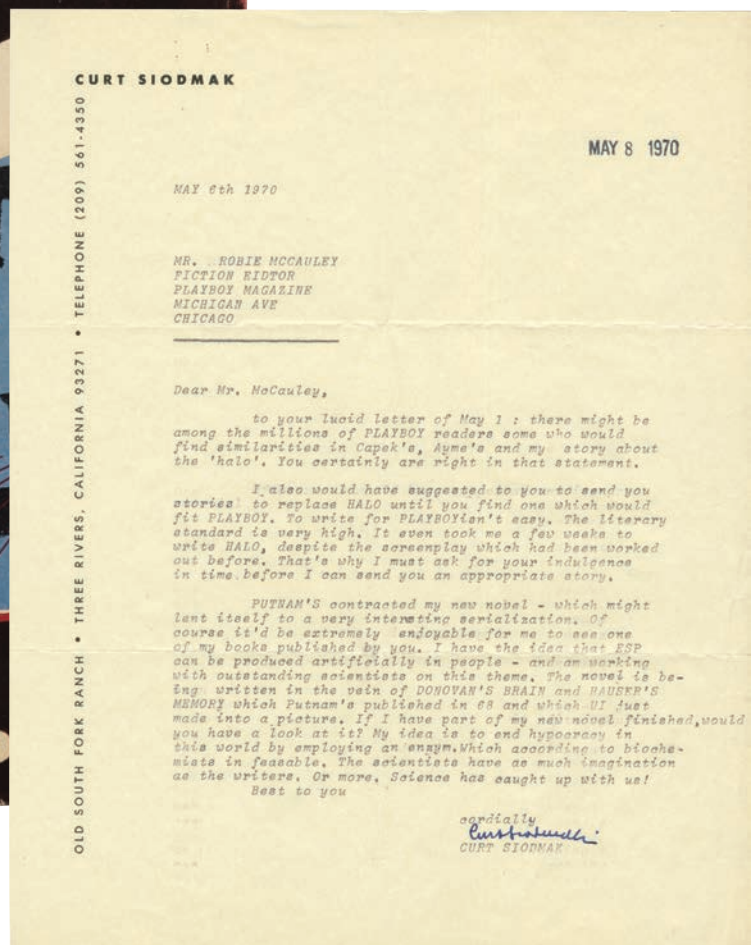
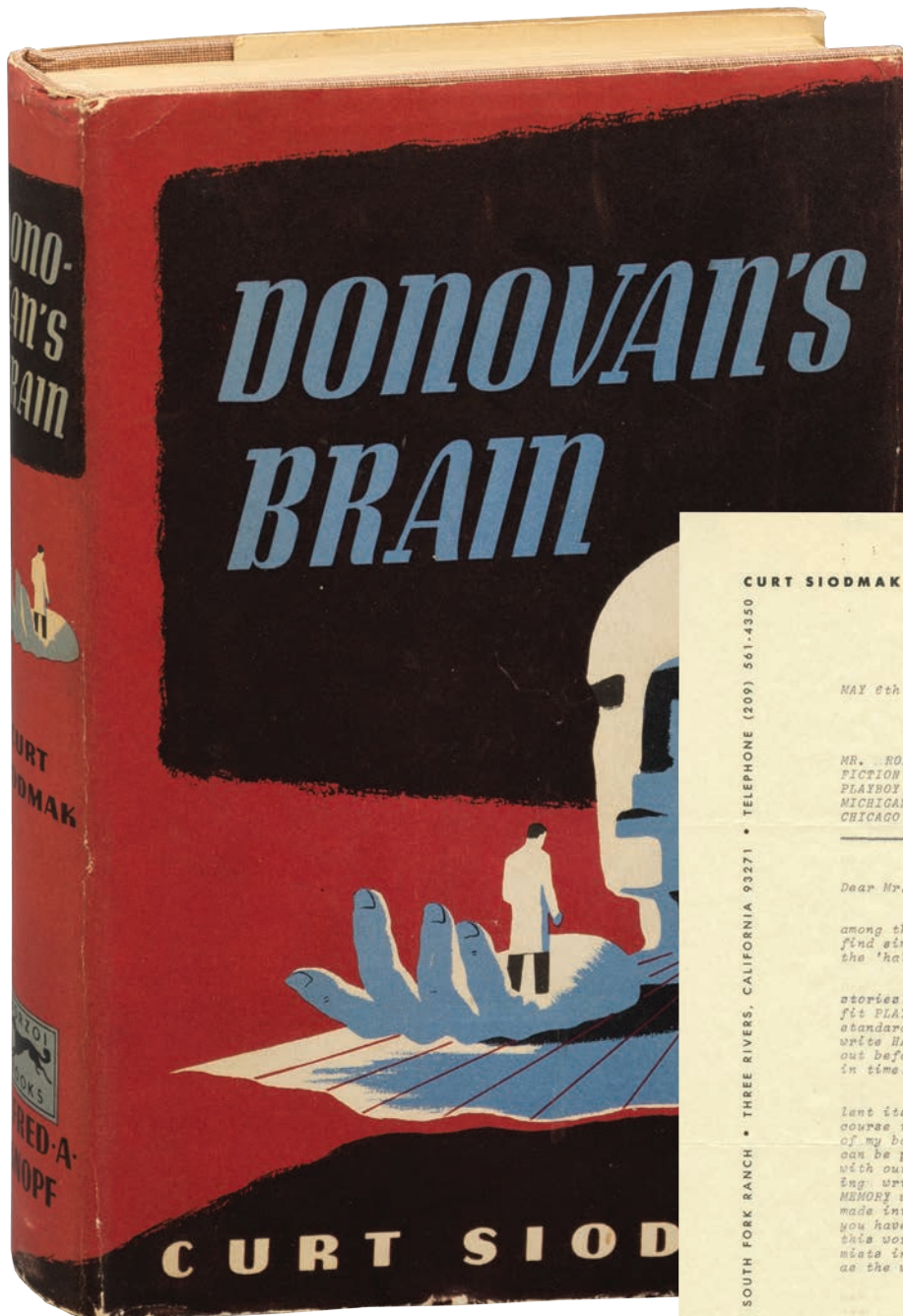
14

**ROBERT PARRISH (DIRECTOR)**  
**ROY THINNES, IAN HENDRY (STARRING)**  
 Journey to the Far Side of the Sun

Draft script for the 1969 film, undated, circa 1968, and seen here under the UK release title *Doppelgänger*. Copy belonging to actress Lynn Loring—here using her married name Lynn Thinnies—with her name in manuscript ink on the title page, and her annotations on 31 pages, calling out and occasionally amending dialogue. Script is missing the last page, ending on page 152.

The first major live-action production by screenwriters Gerry and Sylvia Anderson, best known for their futuristic television programs made using “supermarionation,” an elaborate style of puppetry utilizing electronic marionettes with a moveable lower lip controlled by a solenoid. The most well-known and successful of their “supermarionation” series was the 1965-1966 British ITV show *Thunderbirds*.

**\$2200**



# 15 CURT SIODMAK Donovan's Brain

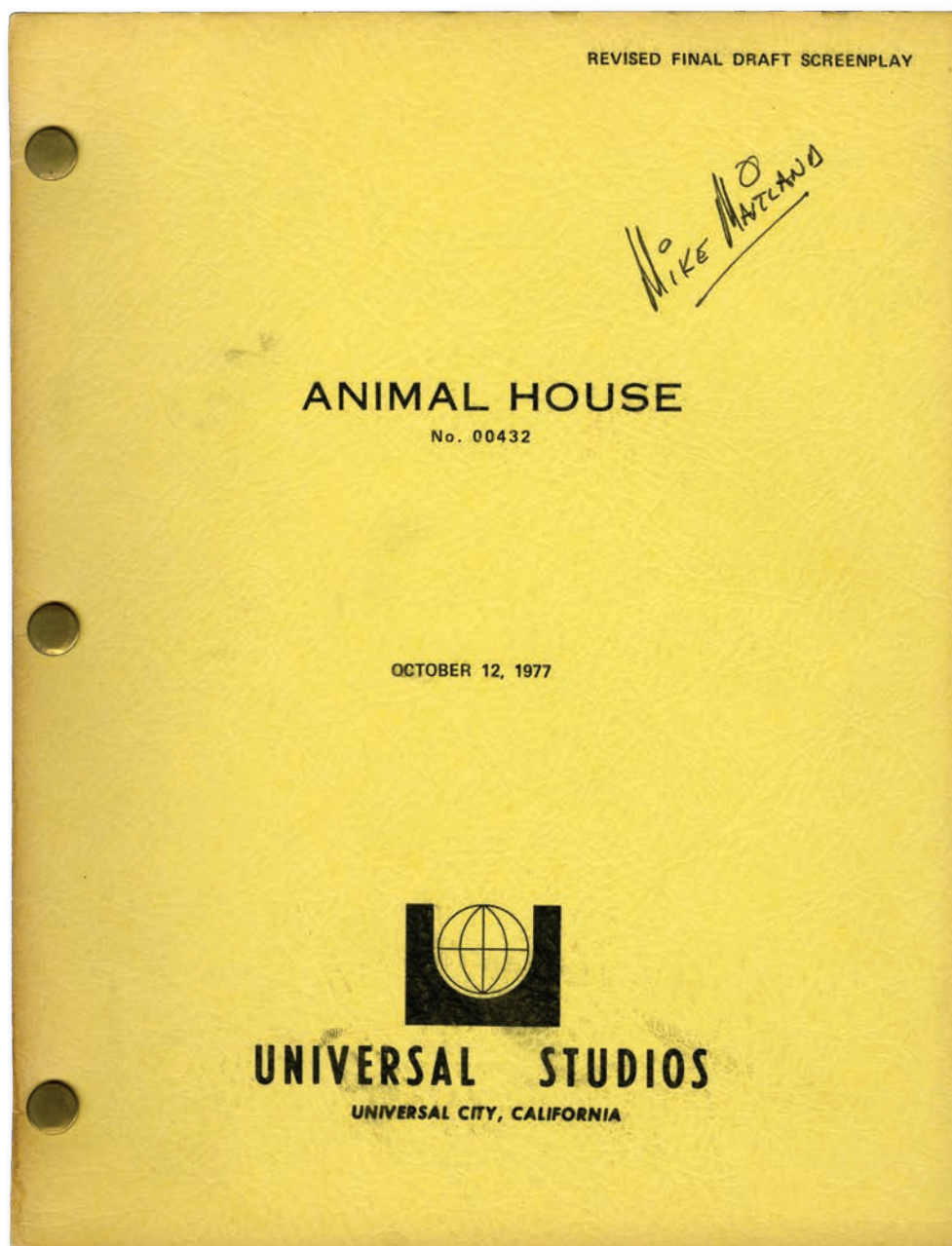
New York: Alfred A. Knopf, 1942. First Edition.  
Typed Letter Signed by the author laid in, dated May 6, 1970, addressed to Robie McCauley, the fiction editor of *Playboy*, discussing a potential serialization of his forthcoming novel.

A conceptual science fiction classic, basis for two films: *The Brain* (1962), and the better-known *Donovan's Brain* (1953).

About Fine in a bright, Near Fine dust jacket. Housed in a custom green cloth clamshell box.

\$2000





16

**JOHN LANDIS (DIRECTOR)**  
**JOHN BELUSHI, KEVIN BACON (STARRING)**  
**Animal House**

Revised Final Draft script for the 1978 film, dated October 12, 1977. Copy belonging to actor Mike Maitland, an uncredited cast member in the film, with his name in manuscript ink on the front wrapper.

*National Lampoon* was a huge success as an alternative magazine in the early 1970s, and irrevocably altered its future with the production of *Animal House* in 1978. A production company was launched, producing over half a dozen films between

1978-2002, and as a result today's generation associates *National Lampoon* almost completely with its films rather than its pulp origins.

In a custom full leather clamshell box with gilt titles and rule.

National Film Registry.

**\$1850**





# 17 Collection of 13 original photographs of Count Basie

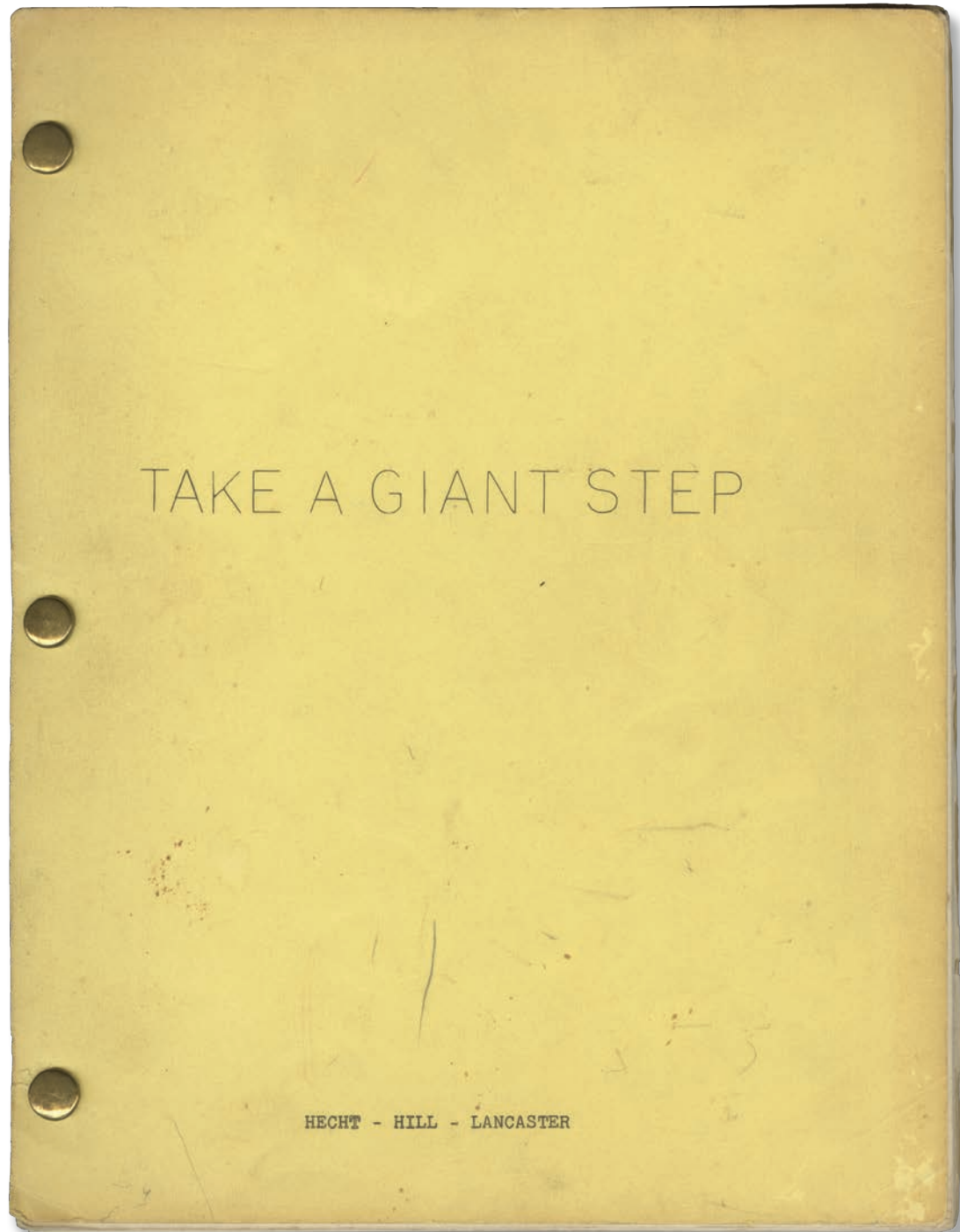
Collection of 13 vintage photographs of Count Basie, taken between 1940 and 1965, including twelve glossy and one matte-finish. Eleven photographs with printed mimeo snipes, provenance stamps, and photographer stamps on the versos.

Basie was one of the best known jazz pianist bandleaders in history, having begun his career by accompanying silent films and moving on to create his own innovative jazz orchestra, which pioneered

techniques like riffing with a large band, emphasizing the rhythm section, and utilizing arrangers to broaden their sound (including a young Quincy Jones).

Eleven photographs 8 x 10 inches, one photograph 9.25 x 7.25 inches, and one photograph 7.75 x 8.75 inches. Generally Near Fine to Very Good plus.

**\$1650**



18

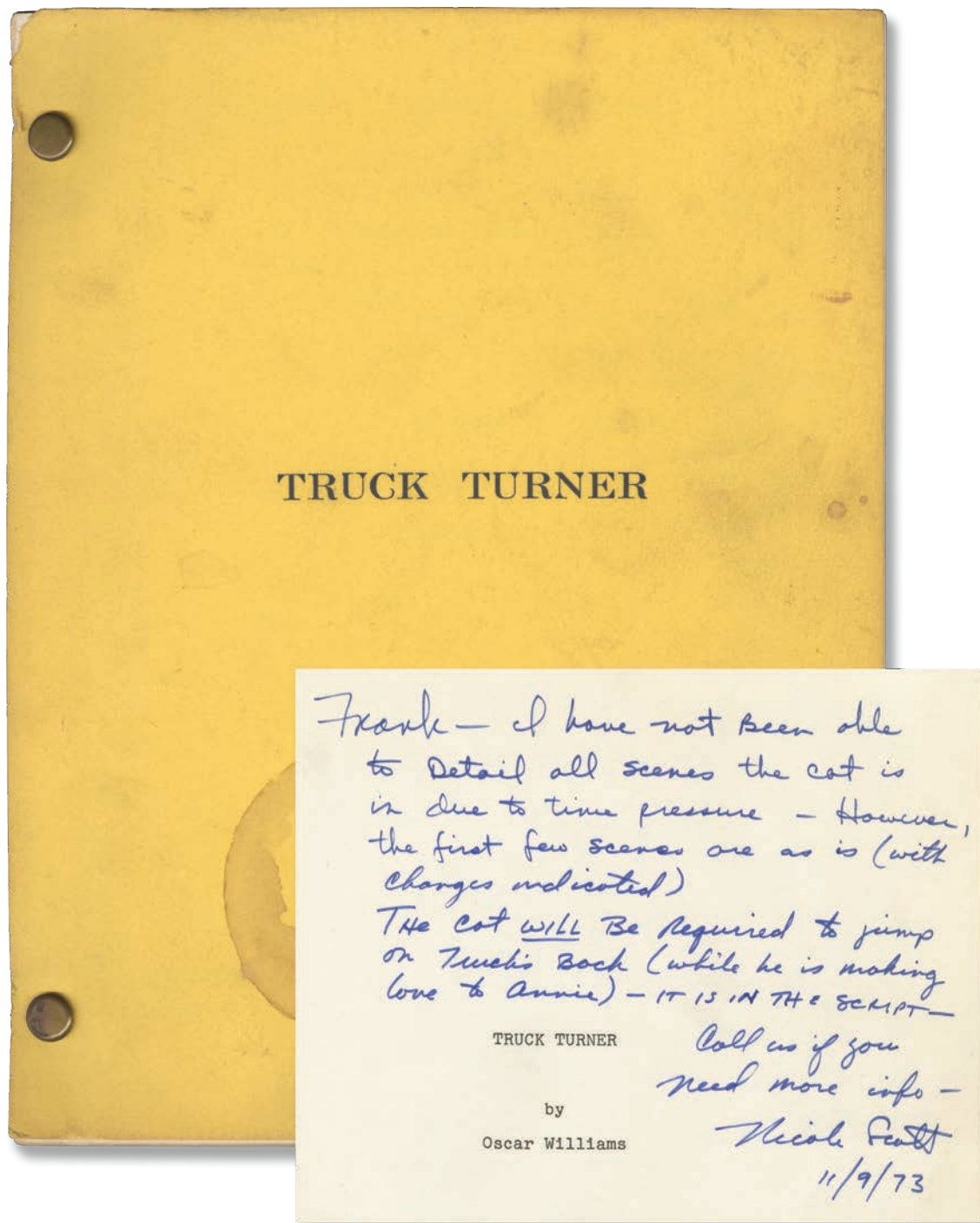
**JOHNNY NASH, ESTELLE HEMSLEY, RUBY DEE (STARRING)**  
**PHILIP LEACOCK (DIRECTOR)**  
**Take a Giant Step**

Final Draft script for the 1959 film, dated October 1, 1958.

Based on the first play on Broadway to have been written by an African American playwright, about a Black teenager growing up in a predominantly

white neighborhood. In 1991, *Jump Cut* magazine reassessed the play (and subsequent screenplay), calling it a pioneering work.

**\$1450**



# 19

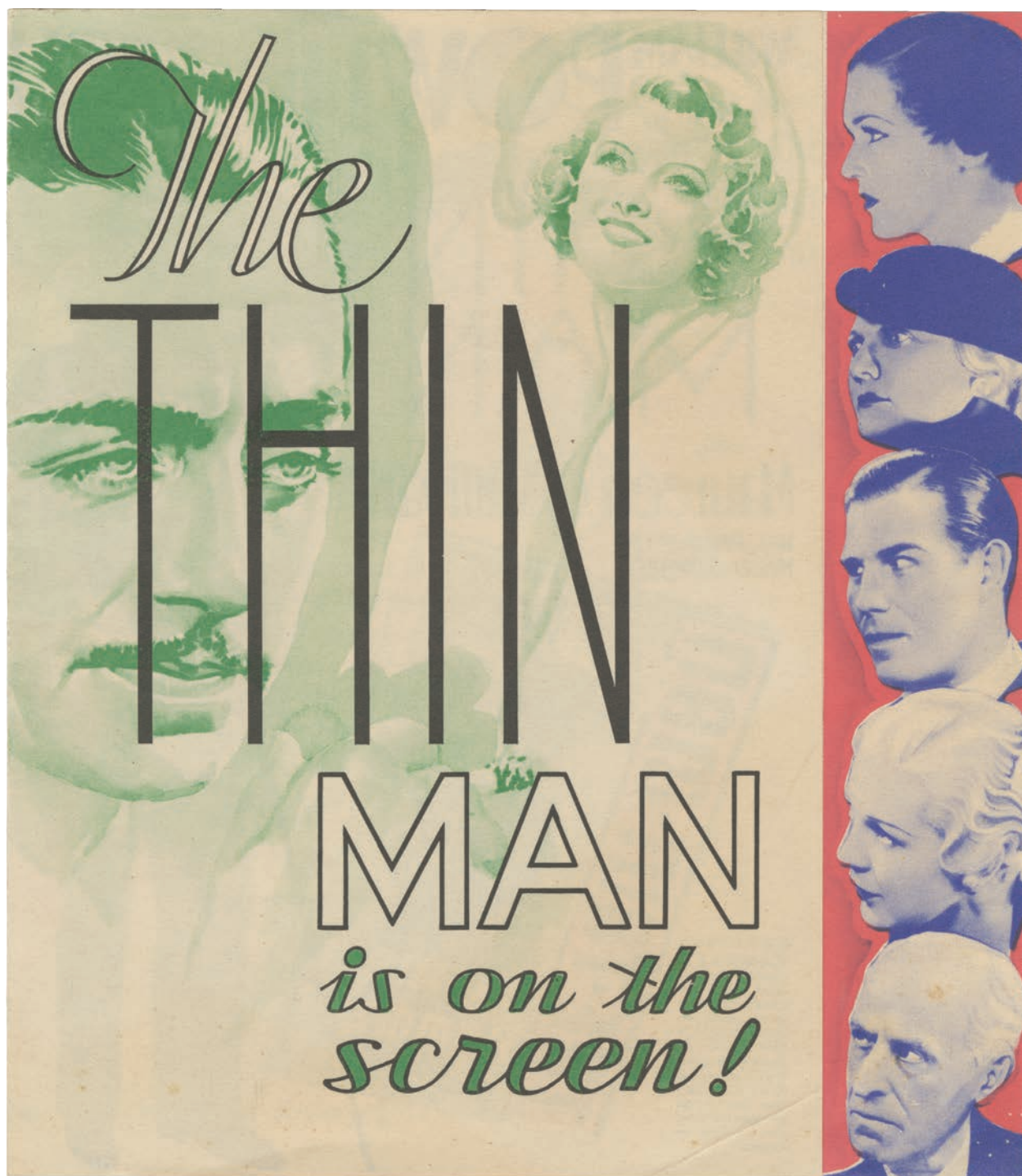
**ISAAC HAYES, YAPHET KOTTO (STARRING)**  
**JONATHAN KAPLAN (DIRECTOR)**  
**Truck Turner**

Revised Draft script for the 1974 film, dated October 29, 1973. Copy belonging to location manager Nicole Smith, with a brief note in manuscript ink on the title page, addressed to a cat handler, noting scenes where cats will be required in the film, with annotations throughout indicating same.

While tracking down a cruel pimp, a bounty hunter discovers a contract has been put out on him, forcing him to go on the run.

**\$1650**





20 **MYRNA LOY, WILLIAM POWELL (STARRING)**  
**W.S. VAN DYKE (DIRECTOR)**  
 The Thin Man

Vintage herald for the 1934 film.

Based on the 1934 novel by Dashiell Hammett, a classic of pre-Code cinema. Followed by five sequels.

6 x 7 inches. Bifold. About Near Fine, with faint foxing affecting the first leaf, otherwise immaculate.

National Film Registry.

\$1450



21

**LOUIS MALLE (DIRECTOR)**

**JEAN-PAUL BELMONDO, GENEVIEVE BUJOLD (STARRING)**

**The Thief of Paris**

Collection of 21 vintage borderless double weight photographs from the 1967 film. Many with the stamp of still photographer Vincent Rossel on the verso, one with the stamp of Globe Photos, and one with a provenance stamp.

Based on the 1897 novel by Georges Darien. After his inheritance is stolen by his uncle, a young man

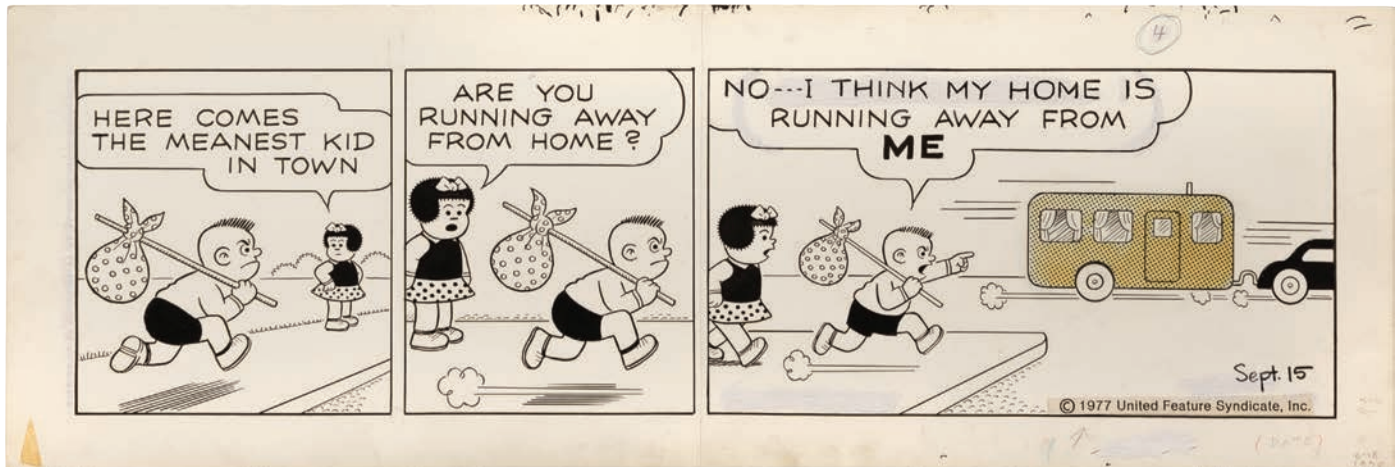
embarks on a life of crime to win back what was taken from him.

Set and shot on location in Paris.

10 x 8 inches. Near Fine.

**\$1400**





22

**ERNIE BUSHMILLER**

Original artwork for "Nancy," September 15, 1977

Original three-panel artwork for the September 15, 1977, daily strip of Ernie Bushmiller's seminal comic *Nancy*. An example of a typical mid-century practice by Bushmiller and other authors of daily comic strips, where the artwork for a previous strip was modified with a new joke, using white-out in the third frame to change the date and a portion of the punchline.

As with American cinema, it was the French who first championed the studied simplicity of Bushmiller's un-deconstructible combination of rigid artistic style and even more rigidly governed humor. In 2012, Fantagraphics Press took on the long overdue task of putting the complete series into book form.

In our estimation, Daniel Clowes put it best in his introduction to Fantagraphics' first volume of Bushmiller's long run. Clowes astutely points out that Nancy seems to come "from some primal Jungian dreamscape, miraculously transmitted into the morning paper." He goes on to say how he imagines Bushmiller at work, "carefully extracting every shred of irony from each frame."

21 x 7 inches. Near Fine.

**\$1350**



# ARCHIVES



23

**BRUCE LEE, WENDE WAGNER, VAN WILLIAMS (STARRING)**  
**WILLIAM BEAUDINE, LESLIE H. MARTINSON, LARRY PEECE (DIRECTORS)**  
**The Green Hornet**

Substantial archive of 184 photographs from the 1966-1967 ABC television series, consisting of 102 vintage color keybook photographs and 82 vintage color contact sheets. Nearly all of the photographs include a small label affixed to the top right corner with a production number in ink, and many of the contact sheets bear annotations in manuscript pencil. Unseen since the series' production, the photographs and contact sheets in the archive are likely the only set produced, and are presumably unique.

Full provenance available, additional images available on request.

Archive includes reference, portrait, publicity, and on-the-set photographs, set and location photographs, and prop photographs. Of particular note are a number of candid and on-set images of a young Bruce Lee, whose American career was launched in large part due to his unforgettable, scene-stealing persona on the show.



# ARCHIVES











Created as a radio series in 1936 by George W. Trendle and Fran Striker, the green-masked superhero and his confidant and driver Kato have since appeared in numerous films, television shows, comics, and books, though none quite as notable as the 1966-1967 series starring Lee and Van Williams. Premiering on September 9, 1966, on ABC, the short-lived series introduced both Lee and martial arts fighting to the American public, and both would gain enormous popularity over the ensuing decade.

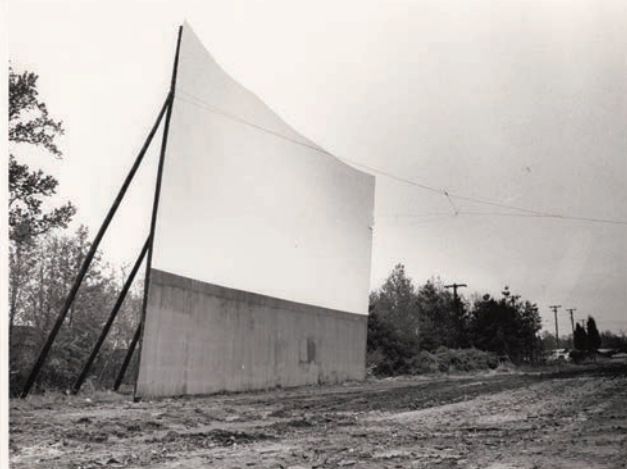
Photographs generally 4 x 5 inches, with all but two mounted to 8 x 10 inch leaves. Near Fine overall, with some photographs separating from the leaves.

Contact sheets 8 x 10 inches, with 1-25 images per sheet, images varying in size from 1 x 1.5 inches to 4 x 5 inches.

All the photograph sheets, contact sheets, and two loose photographs have a two-hole punch at the top in the style of keybook photographs.

**\$12,500**





24

## Nine original photographs of drive-in theaters in Charlotte, North Carolina

Nine vintage photographs of drive-in theaters in the Charlotte, North Carolina region. Several photographs credit photographers Elmer Horton, Steve Perille, Chuck Burton, and Laura Mueller, and are dated variously between 1978 and 1991.

10 x 8 inches, three with irregular margins. Very Good plus to Near Fine overall.

**\$1600**



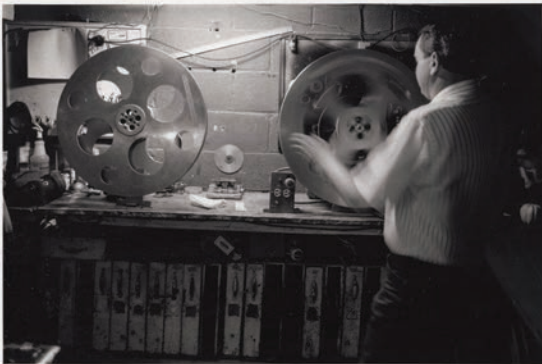


PHOTO + LAURA MUELLER \* 3/16/90  
for Gaston O photo page 3/18/90  
Belmont Drive-In Theater -  
Bill Lawing, owner of the theater,  
rewinds a film reel in the projection  
booth.

Like This one Too. 3rd in Line.



PHOTO \* LAURA MUELLER \* 3/16/90  
for Gaston O photo page - 3/18/90  
Belmont Drive-In Theater - 3/18/90  
Peggy Lawing ~~Bill Lawing~~ sells  
tickets as cars come through the  
entrance of the Belmont Drive-In  
Theater Friday night.

Like This Awt. Maybe Next  
Best Play.



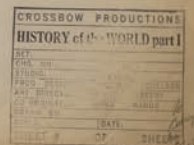
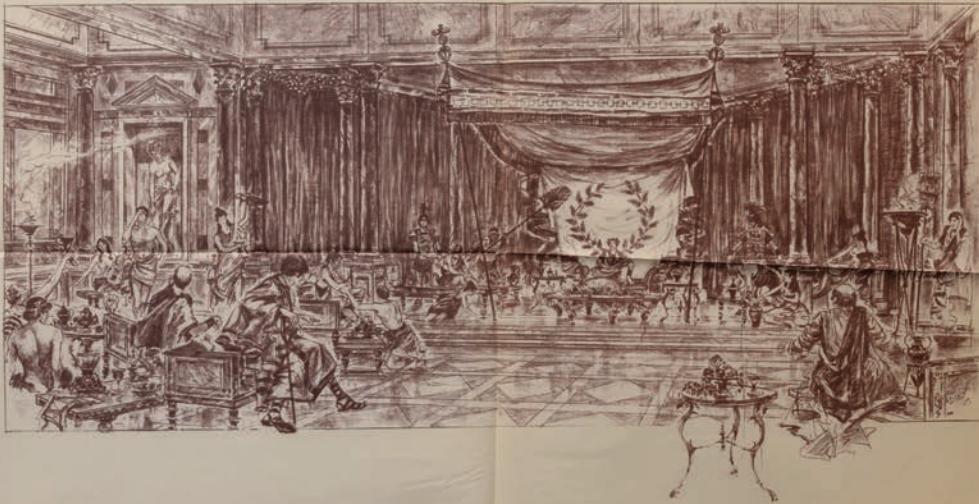


25

**MEL BROOKS (DIRECTOR, STARRING)**  
**DOM DELUISE, MADELINE KAHN, CLORIS LEACHMAN (STARRING)**  
 History of the World, Part I

Three vintage oversize printed set illustrations and one original graphite set illustration from the 1981 film. Two with Crossbow Productions title stamps crediting production designer Harold Michelson and art director Norm Newberry on the bottom right corners of the rectos.

The oversize printed illustrations depict two grand designs for the Roman Empire sequence and one for the French Revolution sequence, while the graphite illustration depicts a design for the Temple of Eros sequence.

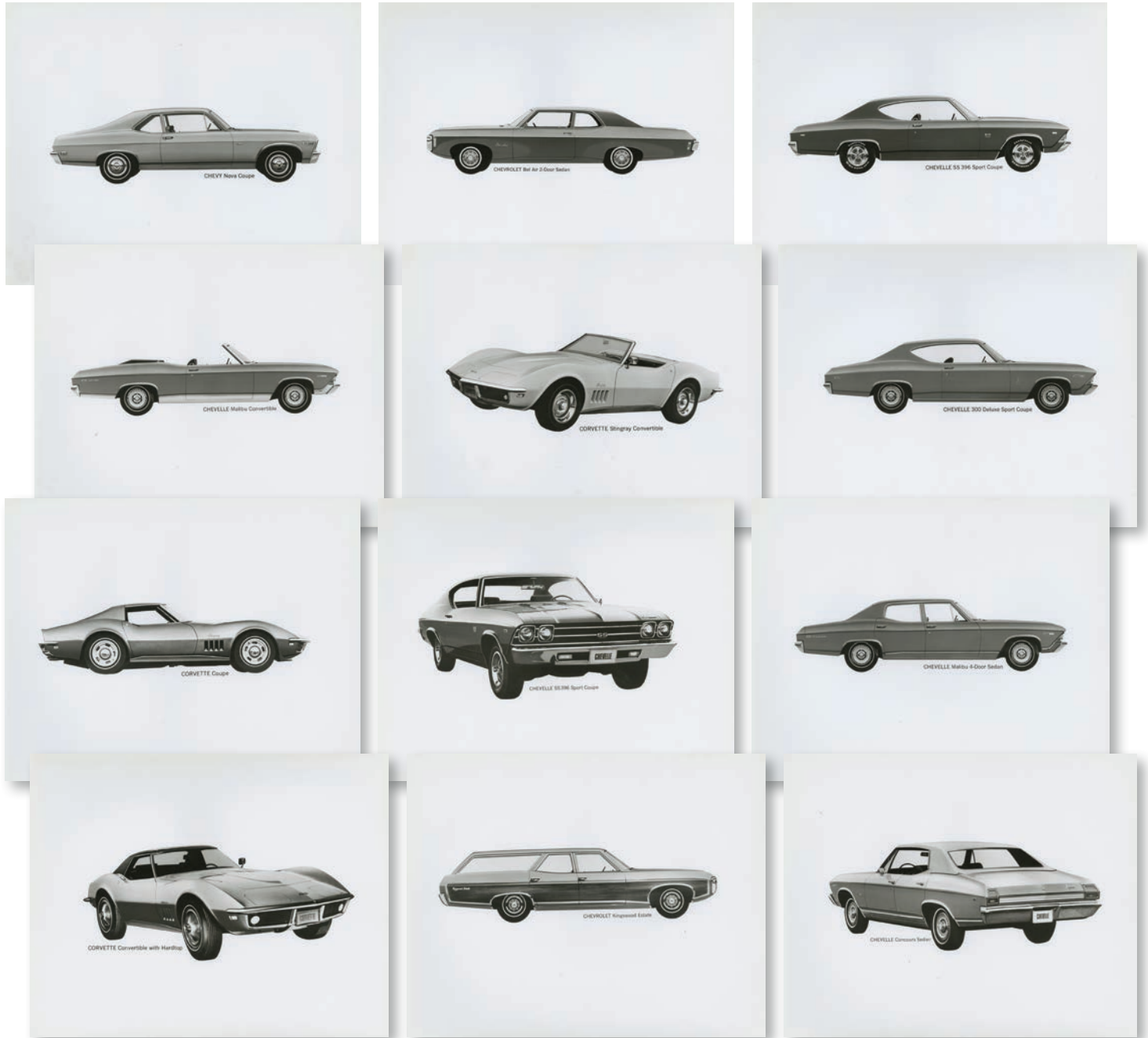


An ambitious, sprawling historical farce made by Mel Brooks in the heat of his success as a film director. Brooks plays Moses, Tomas de Torquemada, King Louis XVI, and "Jacques, le garçon de pisse." Part I begins, of course, with the Dawn of Man, and covers The Old Testament, The Roman Empire, The Spanish Inquisition, and The French Revolution, ending with a "preview" of Part II (never made, in keeping with Sir Walter Raleigh, who was beheaded before he could write his Part II). The preview includes "Hitler on Ice," "A Viking Funeral," and "Jews in Space."

Printed illustrations range in size from 42.5 x 26 inches to 44.25 x 28.25 inches. Folded horizontally and vertically. About Near Fine overall.

Graphite illustration measures 16.5 x 11.75 inches. Very Good plus, with a chip at the top left corner.

**\$1500**



26

## Archive of 48 original publicity photographs of the 1969 Chevrolet lineup of cars and trucks

Archive of 48 vintage publicity photographs of the Chevrolet lineup of cars and trucks for 1969, evidently comprising the entire Chevrolet lineup of vehicles for 1969, and likely generated by General Motors for print advertising.

Uncommon to find in such a large grouping, the collection includes images of three convertible coupes, ten sedans, one convertible sedan, six station wagons, two Suburbans, two vans, four pickup trucks, four cab trucks, and three utility vans.

Some of the most popular muscle cars ever made were manufactured by Chevrolet in 1969, including the Impala Sport Coupe, the Corvette Stingray Convertible, the Chevelle SS 396 Sport Coupe, and the Camaro Z/28 Sport Coupe, all included in the collection.

10 x 8 inches. Near Fine overall.

**\$1475**





## 27 Archive of 133 photographs from a custom automotive upholstery shop in Harrisburg, Pennsylvania

Archive of 133 vernacular photographs, circa 1961-1983, taken to promote the work of the Auto Seat Cover Company, a custom automotive upholstery shop located in Harrisburg, Pennsylvania.

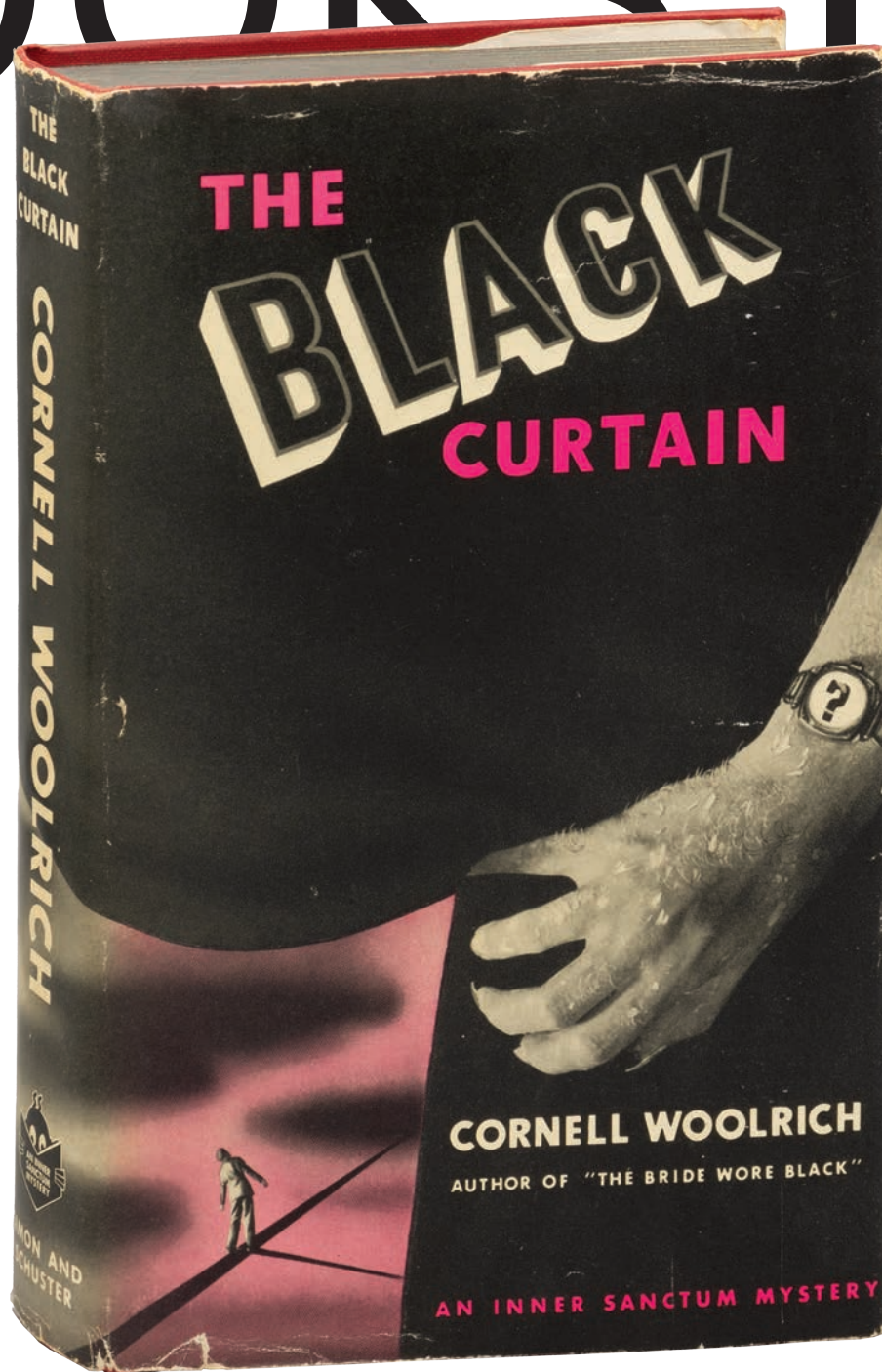
The majority of the photographs in the archive appear to date from the 1970s, and predominantly capture before-and-after shots of upholstery. Archive also includes six photographs of the company's trade show booth and four photographs

of the interior of the business dating from the 1960s, and five photographs of the flooding of the business, likely during the Harrisburg flood of 1972.

Photographs 3.5 x 2.5 inches to 4.5 x 3.25 inches, the majority approximately 3.5 x 3.5 inches, housed in a 12.75 x 8.5 inch album. Very Good plus to Near Fine overall.

**\$1100**

# BOOKS IN T



28

**CORNELL WOOLRICH**  
**The Black Curtain**

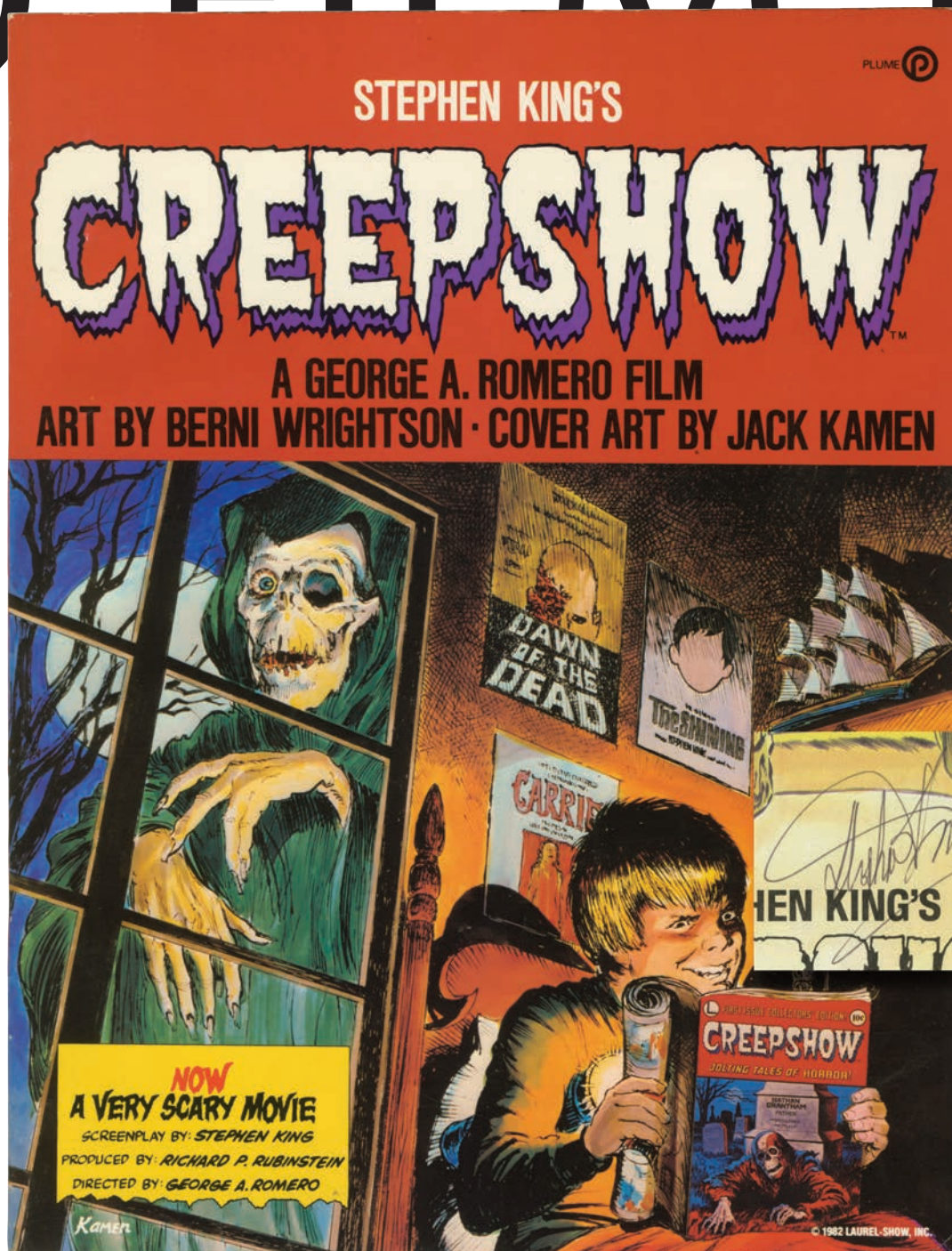
New York: Simon and Schuster, 1941. First Edition.  
The author's second mystery, basis for the 1942 film  
noir *Street of Chance*, starring Burgess Meredith and  
Claire Trevor.

Near Fine in an about Near Fine dust jacket. Jacket  
spine panel lightly faded, with minor rubbing

at the spine ends and a couple of corners. An  
excellent example of a book almost always found  
in lesser condition. Housed in a custom green cloth  
clamshell box.

**\$4500**





29

**STEPHEN KING (EDITOR)**

**GEORGE A. ROMERO (DIRECTOR)**

Stephen King's Creepshow: A George A. Romero Film

New York: New American Library, 1982. First Edition.  
Signed on the title page by Stephen King.

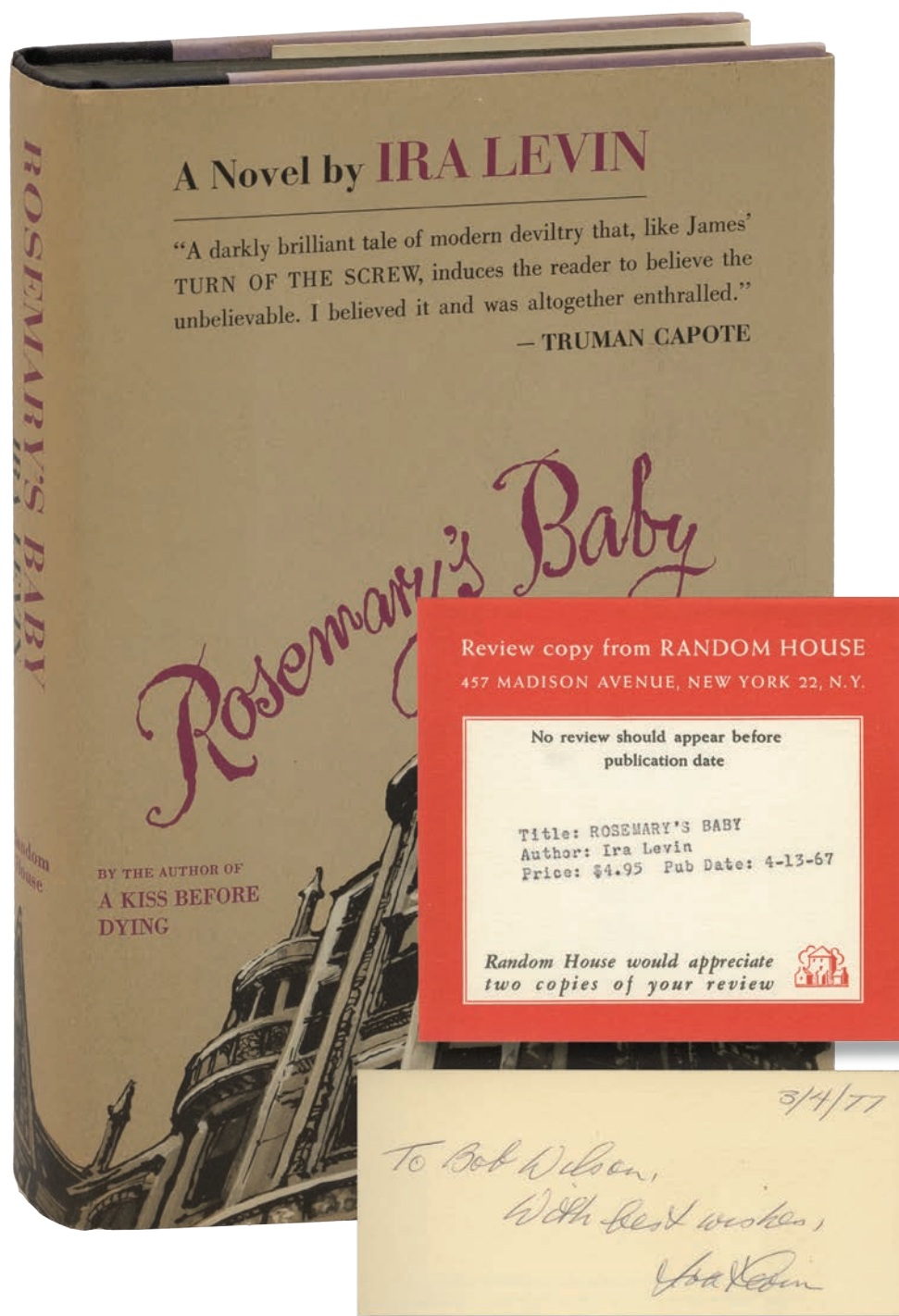
Produced in conjunction with the 1982 film directed by George A. Romero and written by King. Presents five illustrated short stories, corresponding with the five segments of the film: *Father's Day*, *The Lonely*

*Death of Jordy Verrill*, *The Crate*, *Something to Tide You Over*, and *They're Creeping Up On You*.

Fine in perfect-bound wrappers.

**\$1850**





# 30

**IRA LEVIN**  
**Rosemary's Baby**

New York: Random House, 1967. First Edition.  
Review Copy, with publisher's review slip laid in.  
Inscribed by the author on the title page: "3/4/77 /  
To Bob Wilson / With best wishes / Ira Levin."

Basis for Roman Polanski's 1968 horror film  
masterpiece, starring Mia Farrow, John Cassavetes,  
and Ruth Gordon.

Fine in a Fine dust jacket. An exceptional copy.

**\$3250**



31

**ALASDAIR GRAY**  
**Poor Things**

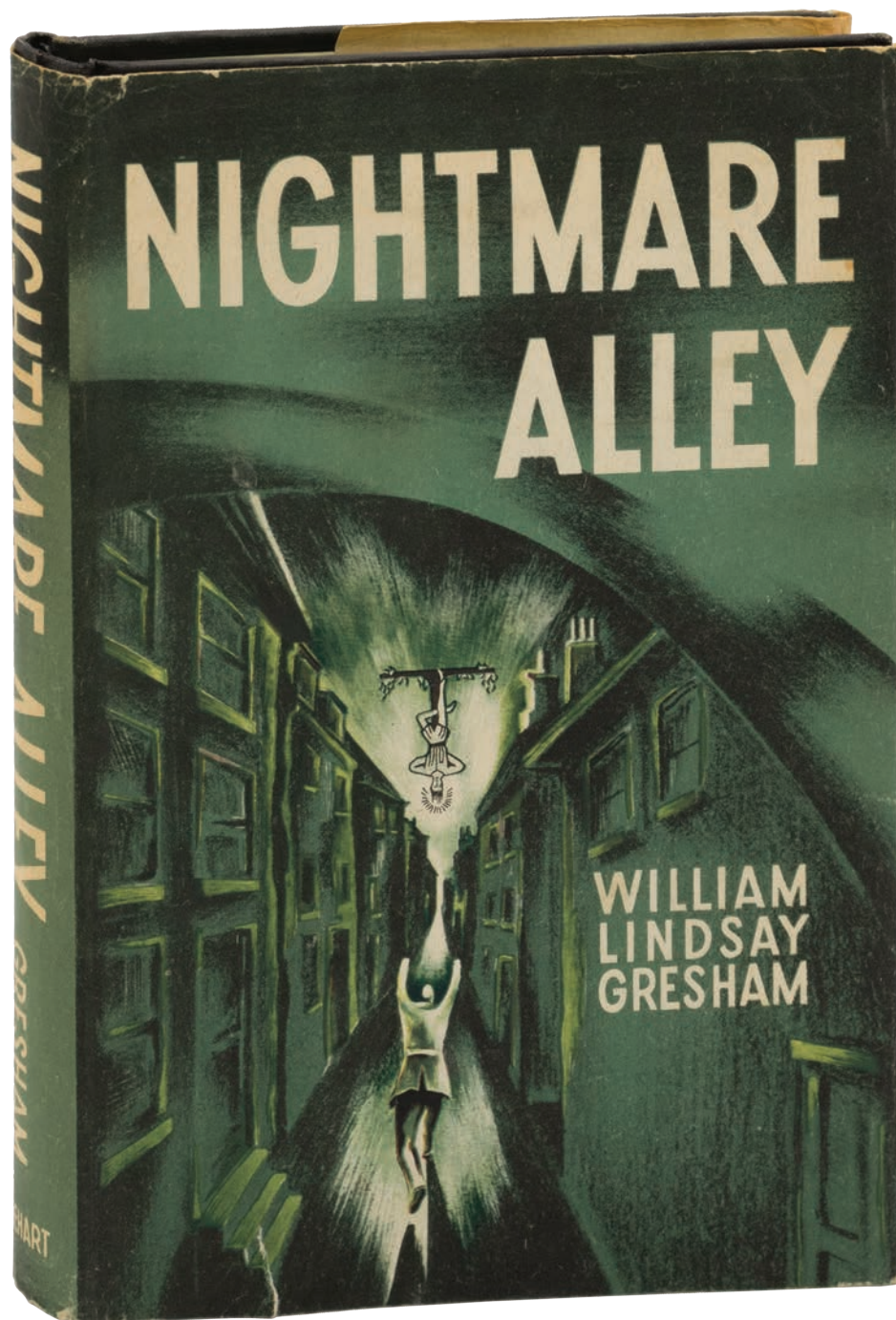
London: Bloomsbury, 1992. First UK Edition, preceding all others. Wonderfully inscribed by the author on the title page in the year of publication: "To Kate and Tommy / from their amnesiac pal Alasdair / 2 Sept 1992."

Basis for the much-lauded 2023 film directed by Yorgos Lanthimos, starring Emma Stone, Mark Ruffalo, and Willem Dafoe.

Near Fine in a Near Fine dust jacket.

**\$3000**





32

**WILLIAM LINDSAY GRESHAM**  
**Nightmare Alley**

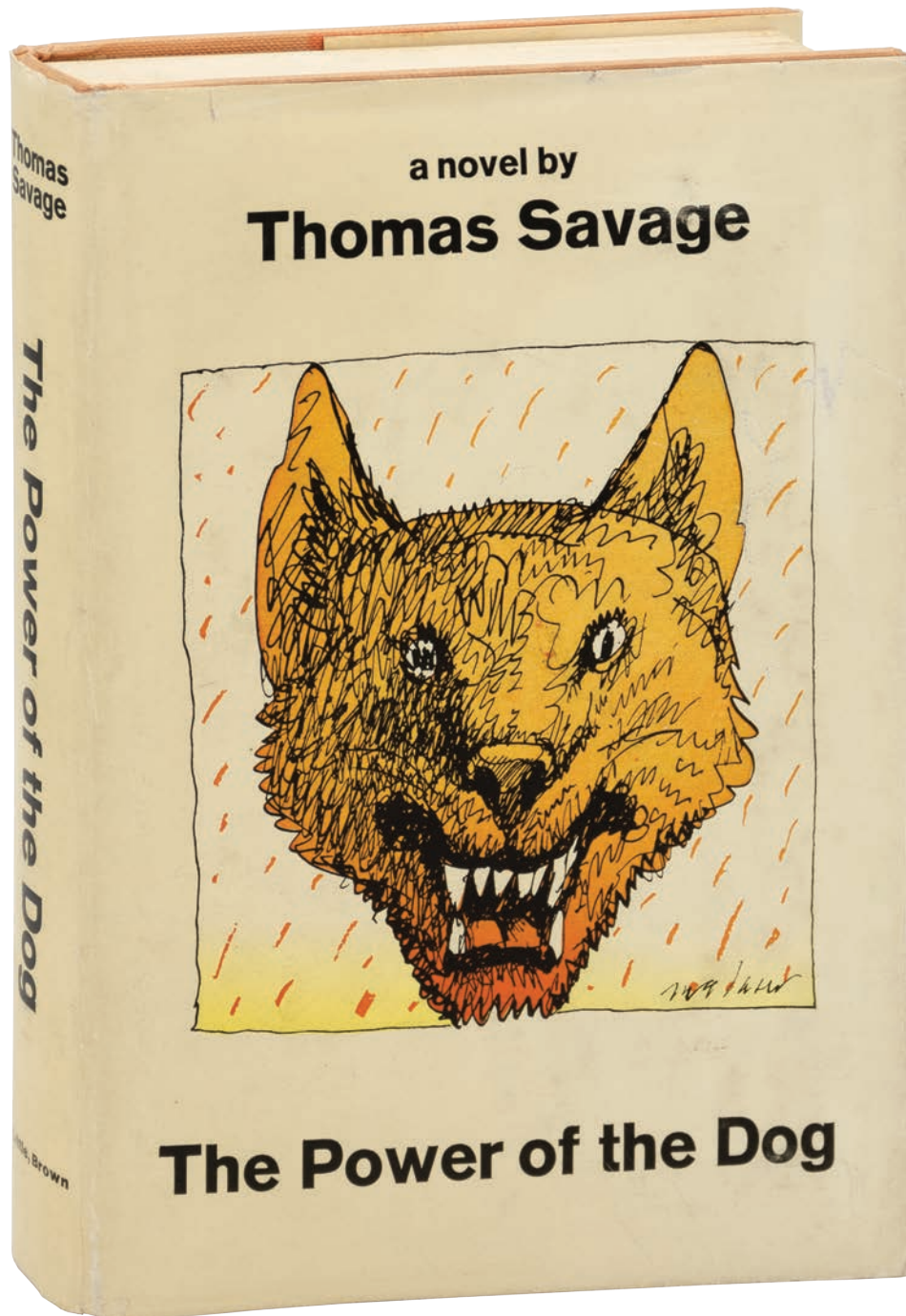
New York: Rinehart, 1946. First Edition. Publisher's colophon on the copyright page, as called for.

William Lindsay Gresham's first book, a masterful and dispassionate descent into the carny world, based largely on the author's own experiences and investigations. Basis for the notable 1947 film noir directed by Edmund Goulding, starring Tyrone Power, Coleen Gray, and Joan Blondell.

About Fine in a jacket that is Near Fine but for a dampstain along the rear flap fold. Owner stamp on the front pastedown (obscured by the front flap). Jacket spine panel faintly toned, with a small closed tear on the bottom edge of the front panel. Despite these minor flaws, an excellent copy.

**\$2750**





33

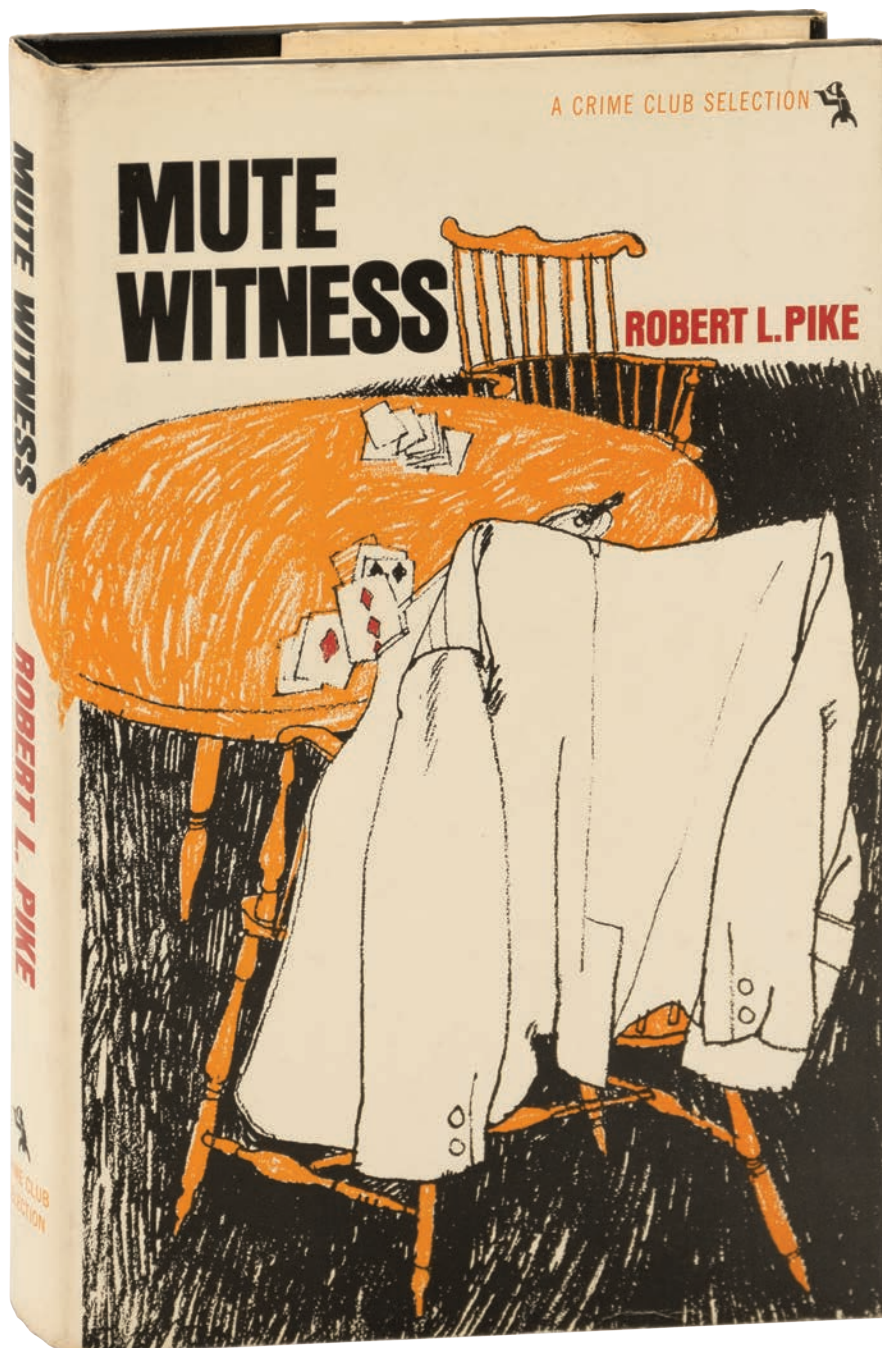
**THOMAS SAVAGE**  
**The Power of the Dog**

Boston and Toronto: Little, Brown, 1967. First Edition.

Basis for the 2021 film directed by Jane Campion, starring Benedict Cumberbatch, Jesse Plemons, Kirsten Dunst, and Kodi Smit-McPhee.

Near Fine in an about Near Fine jacket. Two small cello tape repairs on the verso. A superb copy.

**\$2500**



34

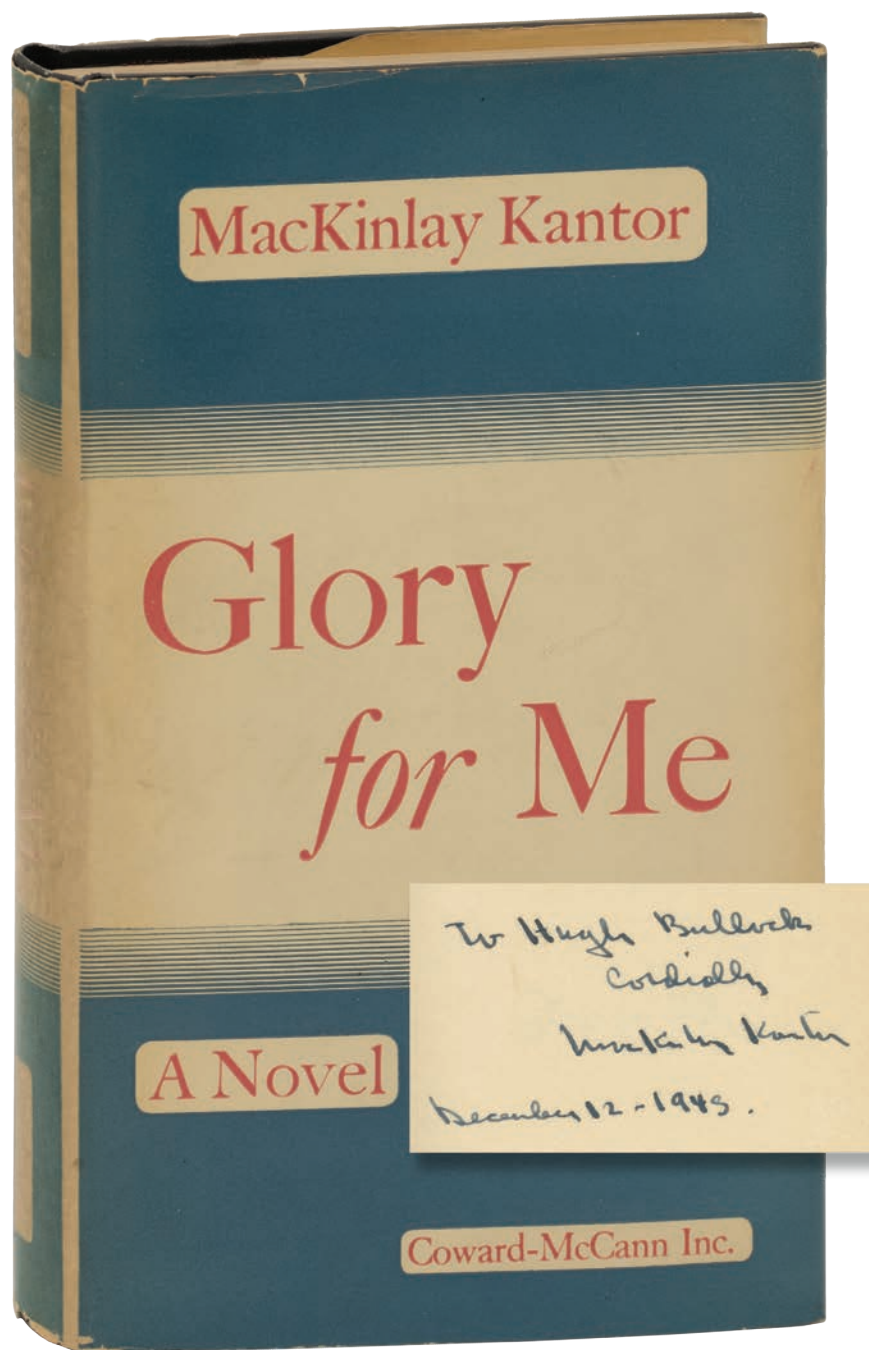
**ROBERT L. PIKE**  
**Mute Witness**

New York: Doubleday, 1963. First Edition. Basis for the 1968 film *Bullitt*, directed by Peter Yates and starring Steve McQueen.

Near Fine and unread in a Near Fine dust jacket, without a trace of the usual fading to the reds and oranges on the jacket spine. Page edges lightly foxed.

**\$1650**





# 35

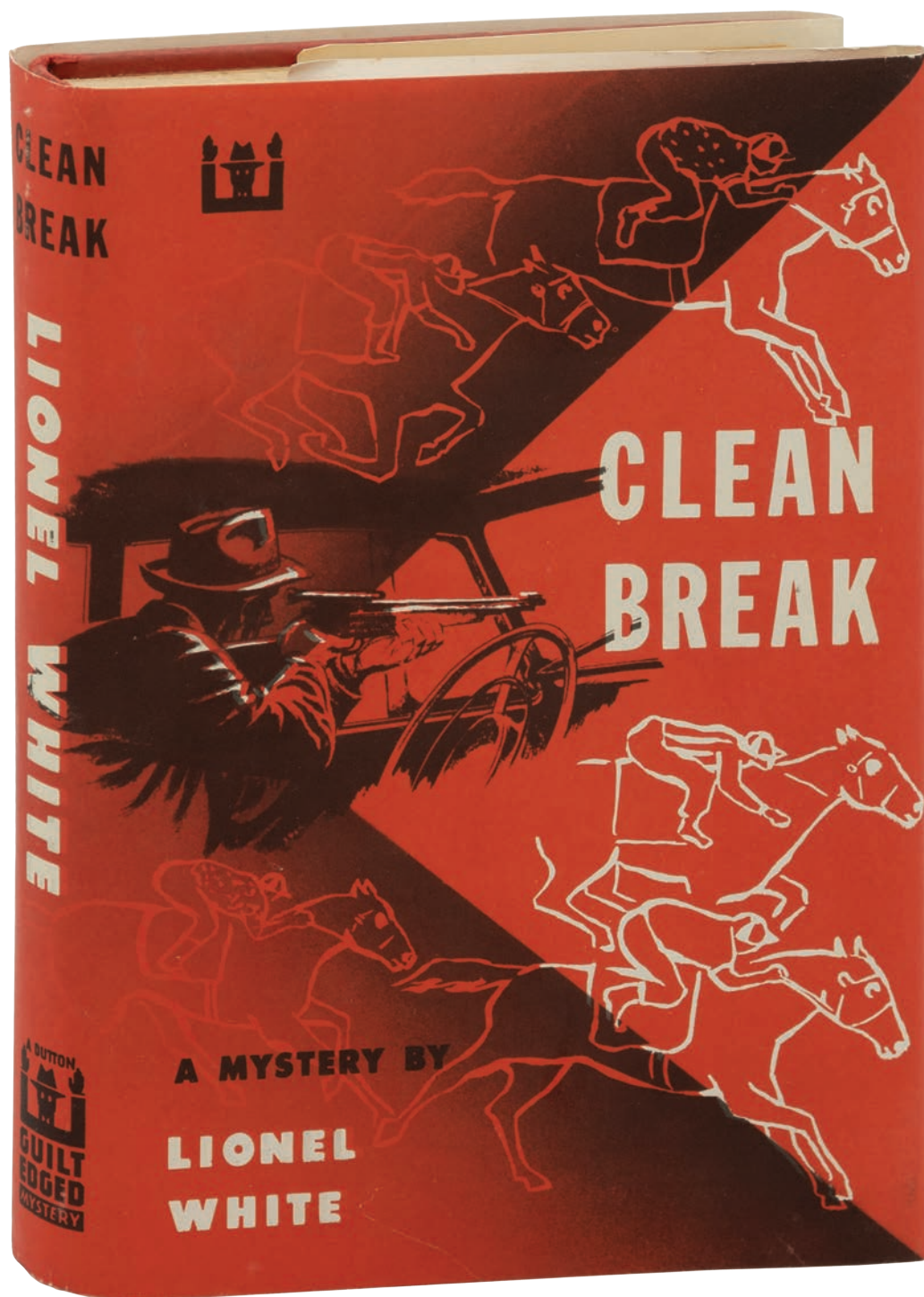
## MACKINLAY KANTOR Glory for Me

New York: Coward McCann, 1945. First Edition.  
Inscribed by the author in the year of publication on the front endpaper: "For Hugh Bullock / Cordially / MacKinlay Kantor / December 12, 1945."

An epic poem, deemed nearly unpublishable at the time of its release, later serving as the basis for William Wyler's classic 1946 film *The Best Years of Our Lives*, starring Fredric March, Myrna Loy, Dana Andrews, and Teresa Wright.

Near Fine in a Very Good plus dust jacket. Jacket spine panel titles faded (as almost always found), with a couple of short closed tears on the spine ends and top edge of the rear panel.

**\$1500**



36

**LIONEL WHITE**  
**Clean Break**

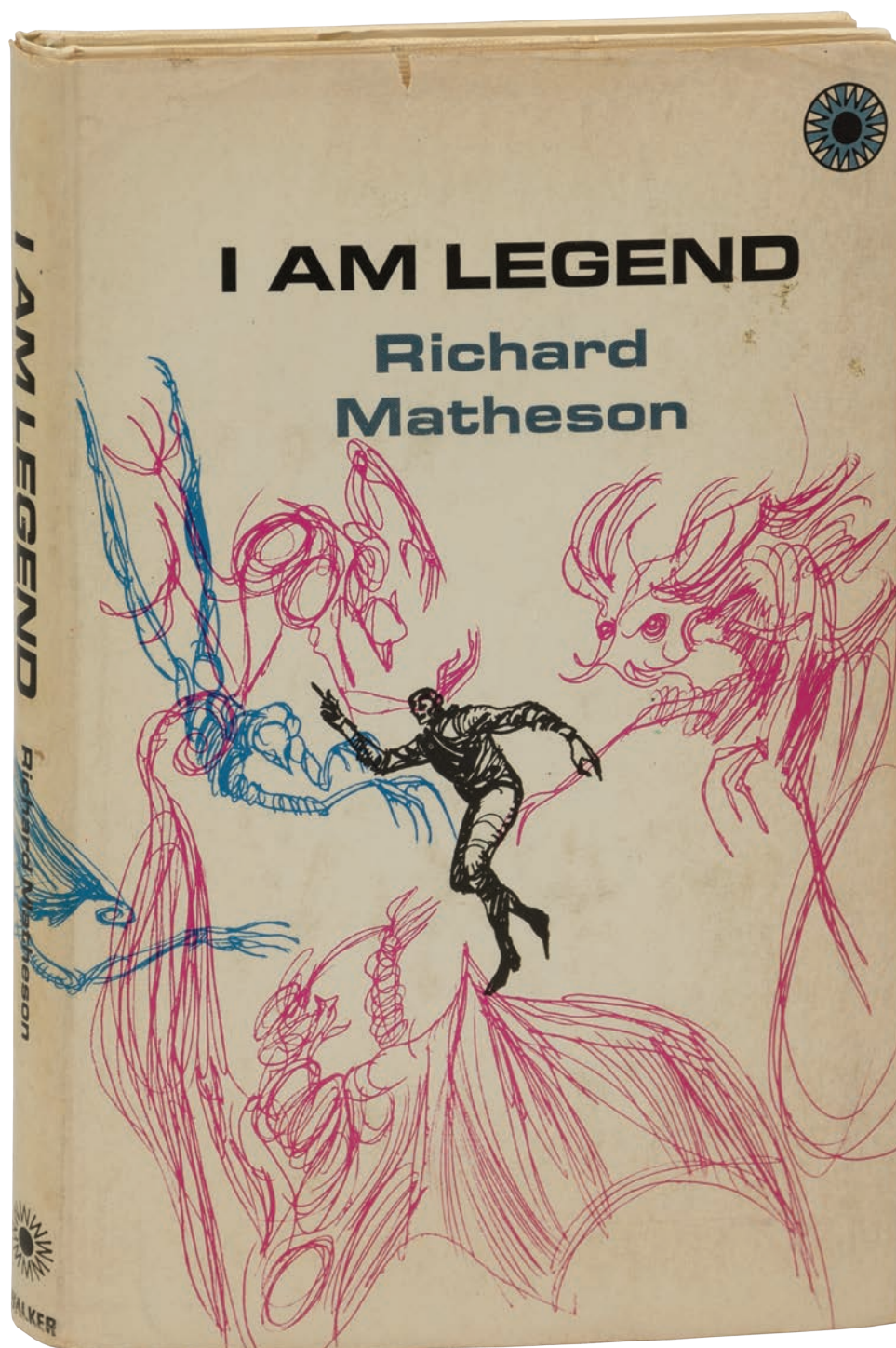
New York: E.P. Dutton, 1955. First Edition. In the publisher's trial dust jacket, stamped March 1, 1955, on the bottom of the front flap.

Basis for Stanley Kubrick's breakthrough 1956 film *The Killing*, starring Sterling Hayden in one of his defining roles.

About Near Fine in a Near Fine dust jacket. Light foxing on the top page edges. Jacket has a hint of foxing on the bottom left corner of the front flap.

**\$1650**





37

**RICHARD MATHESON**  
**I Am Legend**

New York: Walker, 1970. First Edition in hardcover, preceded by a paperback original. Basis for two highly entertaining films: *The Omega Man* in 1971, starring Charlton Heston, and *The Last Man on Earth* in 1964, starring Vincent Price.

About Near Fine in an about Near Fine, slightly rubbed dust jacket.

**\$1400**



38

**GLENN BRANCA**

Collection of nine performance posters, 1975-1979

Collection of nine posters for performances by New York no wave artist and avant-garde musician Glenn Branca. One of the posters dates from 1975, five from 1978, and three from 1979. Locations include The Bastard Theatre, The Kitchen, Franklin Furnace, 3 Mercer Store, Tier 3, and Max's Kansas City.

The posters in the collection advertise performances by Branca and his bands The Static, Theoretical Girls, and Daily Life, as well as theater pieces by Branca and frequent collaborator John Rehberger. Posters also advertise contemporary No Wave

bands including Y Pants, The Gynecologists, and Arsenal, as well as other contemporary creative luminaries, including Laurie Anderson, John Lurie, Ann Messner, and Rhys Chatham.

Posters xerographically duplicated, one hand-tinted. Various measuring 20 x 14 inches to 8.5 x 11 inches. Near Fine overall.

**\$2500**



NTAI EXDE



# COGNITIVE DIS SONANCE (PART ONE)

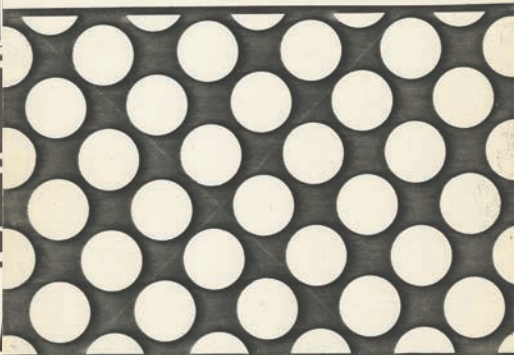
by glenn Branca

THE STATIC w/ b.ess-bass, c.hahn-drums, c.duyck-guitar, g.branca

( ) PERFORM  
AT FRANKLIN FURNACE/TUE. OCT. 24, 8:30, \$

GLENN BRANCA

YPANTS



J. REHBERGER

T\*R3 WED DEC 5

WEDNESDAY

<u>CONTENTS</u>	
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Phyllis Seated at the Bar	1
Getting Hot and Hamburgers	16
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Frank, Phyllis and Don in Hotel room - Frank on the phone	28
Phyllis talking to Don about what makes her hot	32
Phyllis and Don preparing for the shower	45
Phyllis and Don in the shower	48
Carl and Don talking	54
Don and Phyllis taking leave of each other	56
Don Preston talking	58

## 39 FRANK ZAPPA

### Uncle Meat

Dialogue transcript for the infamous unfinished film musical, undated, circa 1968. Copy belonging to Frank Zappa, with a single annotation in Zappa's hand on the top of the first page.

Full provenance available.

A transcript detailing multiple takes of ten scenes shot by Zappa for his long-planned but never finished experimental film. Transcript primarily addresses scenes featuring Don Preston and Phyllis Smith Altenhaus, but also contains dialogue intended to be spoken by Carl Zappa, Billy Mundi, Aynsley Dunbar, Jimmy Carl Black, and Zappa himself.

Originally innovated in 1967 by Zappa, featuring his then-band the Mothers of Invention, the film would morph in various ways over the course of the next decade, but would ultimately never come to fruition due to a lack of financing. In 1969 the Mothers of Invention released the acclaimed double album *Uncle Meat*, an instrumental soundtrack to the unfinished film. Finally, in 1987, a direct-to-video "making of" documentary of the uncompleted film was released.

**\$2200**





40

**SHIRLEY BORCHARDT**

Three original photographs of Andy Kaufman onstage, circa 1978

Three vintage double weight satin-finish photographs of comedian Andy Kaufman in performance, circa 1978. Two photographs feature Kaufman alone, and one photograph shows Kaufman joined onstage by longtime friend Bob Zmuda in costume as "Tony Clifton," a lounge singer character created by Kaufman. Two photographs with the stamp of photographer Shirley Borchardt on the verso.

Kaufman's unorthodox, absurdist blend of performance art and stand-up comedy gained him wild popularity and, after his death of lung cancer at 35, a succession of imitators.

10 x 8 inches. Near Fine.

**\$1625**



41

## Archive of five original photographs belonging to Kenneth Anger, relating to his research into the underbelly of Hollywood

Small archive of five vintage photographs belonging to noted avant-garde filmmaker and writer Kenneth Anger, relating to his research into homosexuality, drugs, and murder for his notorious books *Hollywood Babylon* (1959) and *Hollywood Babylon II* (1984). Two photographs with Anger's ownership stamp and label on the verso, four with press stamps on the verso, and three with printed mimeo snipes affixed to the versos.

*Hollywood Babylon* and its sequel detailed the various improprieties (both real and imagined) of the elite of Hollywood's Golden Age.

Archive includes:

A photograph of Irish American director and actor William Desmond Taylor, released for newspaper usage after his murder on February 1, 1922.

A photograph of actress Virginia Rappe, circa 1922, released for newspaper usage after her death at the height of the Fatty Arbuckle scandal.

A photograph of actress Alma Rubens, released for newspaper usage after she was arrested for narcotics possession in 1931. Rubens had been

arrested on similar charges in 1929, and (as noted on the snipe) had "taken the narcotic cure" that year. Rubens would die weeks later from lethal pneumonia and bronchitis, on January 21, 1931, shortly after her release from jail.

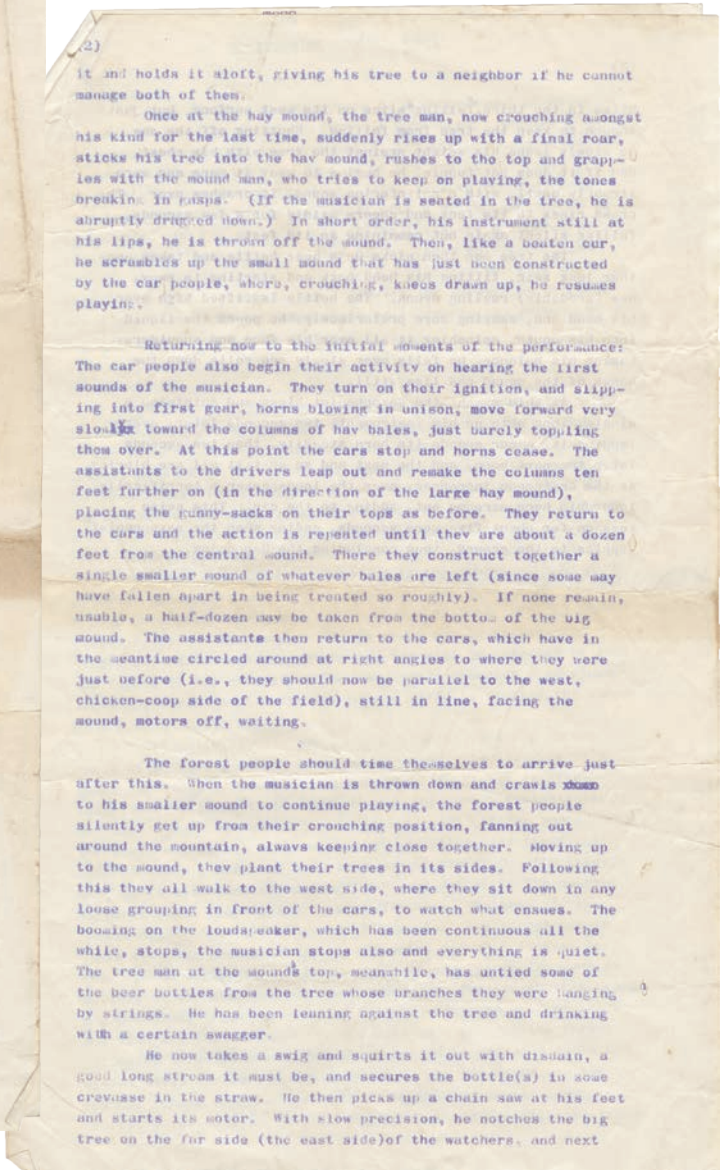
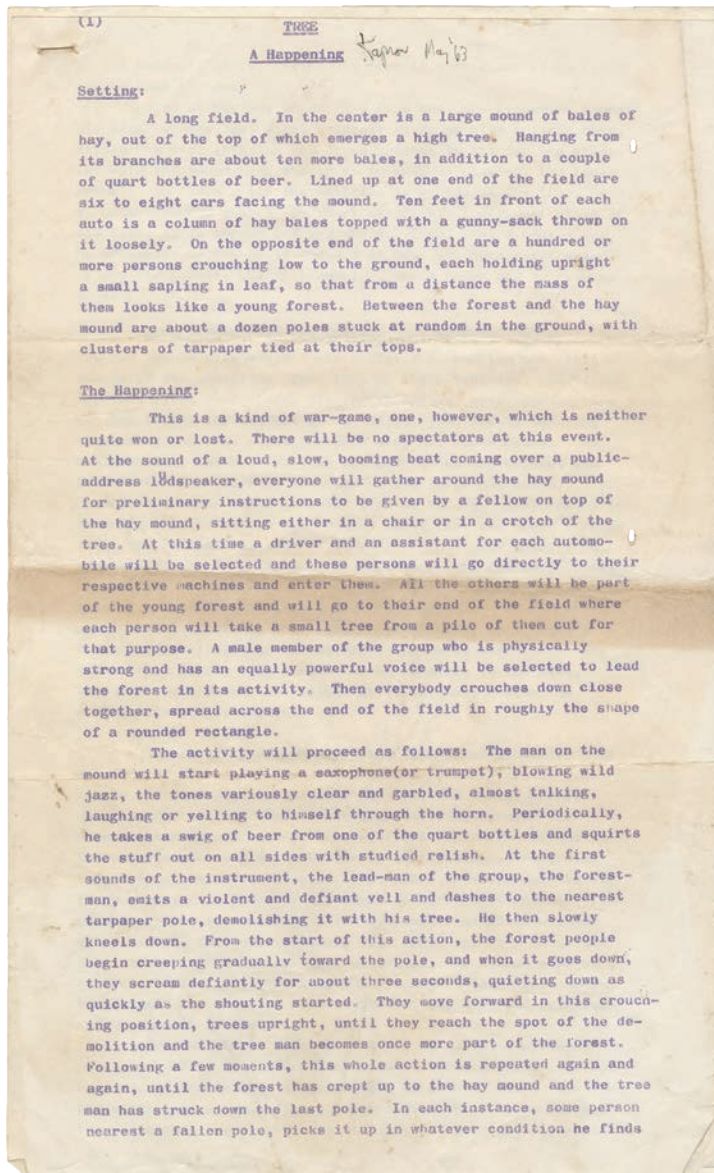
A Paramount studio photograph of actors Cary Grant and Randolph Scott at a swimming pool, circa 1935. The two men lived together sporadically for twelve years, throughout the 1930s and early 1940s, and were suspected by both Anger and contemporary sources to have been lovers.

A photograph of the body of Mexican American actor and closeted homosexual Ramón Novarro being removed from his house after its discovery in 1968. Novarro was tortured and murdered by two male escorts who (falsely) believed a large sum of money was hidden in the actor's house.

Photographs range in size from 6 x 8 inches to 8 x 10 inches. Generally Very Good plus, with moderate edgewear and age toning overall. Photograph of Grant and Scott is Good only.

**\$2200**





## 42 ALLAN KAPROW Tree, A Happening

Vintage instructions for Allan Kaprow's 1963 performance art piece. Originally staged during The Yam Festival, at painter and sculptor George Segal's farm in South Brunswick, New Jersey, on May 19, 1963. Signed and dated May 1963 by Kaprow on the top of the first page.

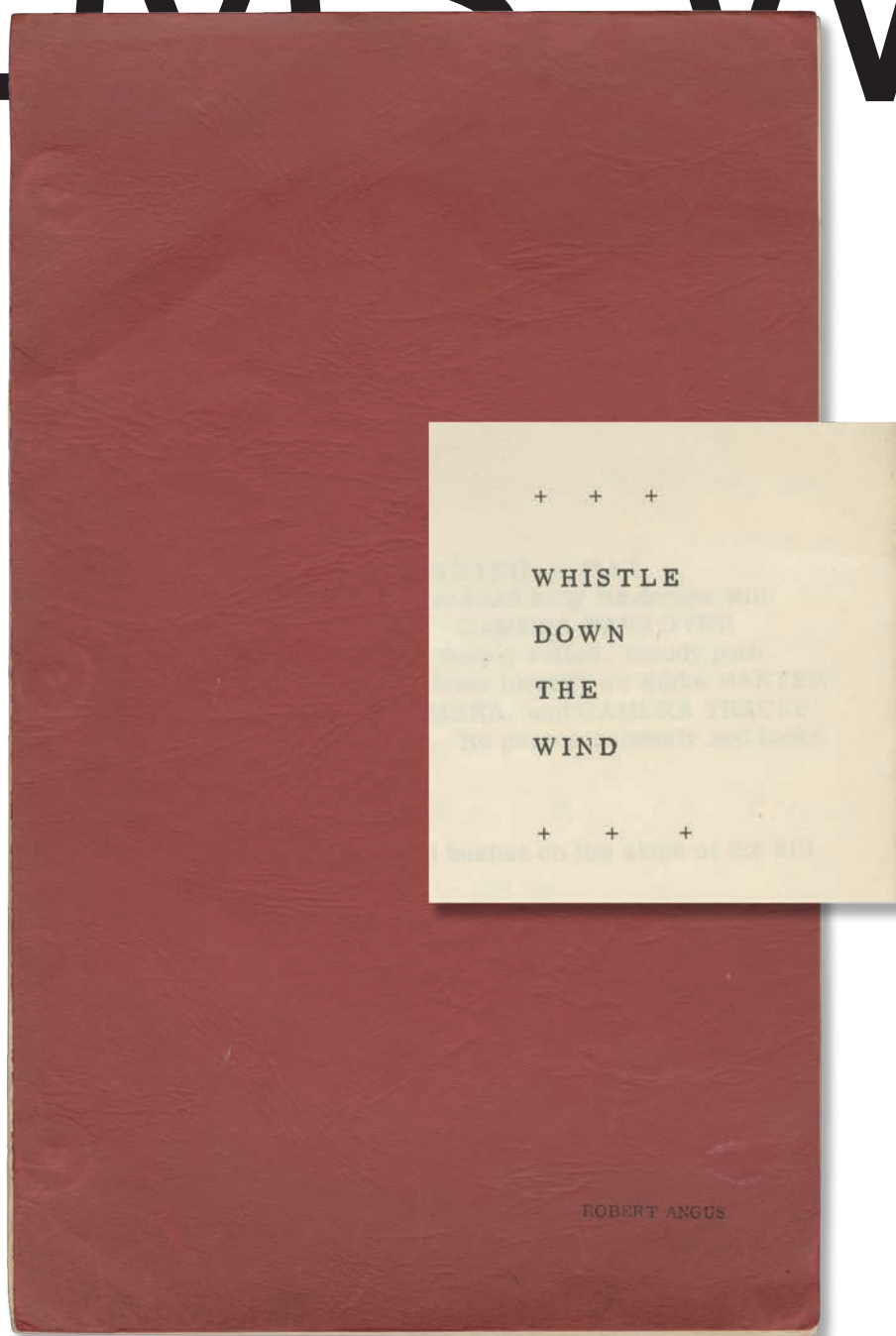
Full provenance available.

A forerunner of Fluxus, performance art, and installation art, Allan Kaprow's "happenings" and "activities" of the 1950s and 1960s heralded a new approach to an art which could not be bought, and was indeed intrinsically opposed to the idea of galleries.

The Yam Festival included actions and happenings by a number of prominent artists and musicians, including Dick Higgins, La Monte Young, John Cage, Alison Knowles, Karlheinz Stockhausen, and Wolf Vostell.

Spirit duplication, rectos only. 8.5 x 14 inches, bound with a single staple at the top left corner. Very Good plus, with a small strip of discoloration below the center fold, and three small silverfish holes at the right margin of both pages.

**\$1500**



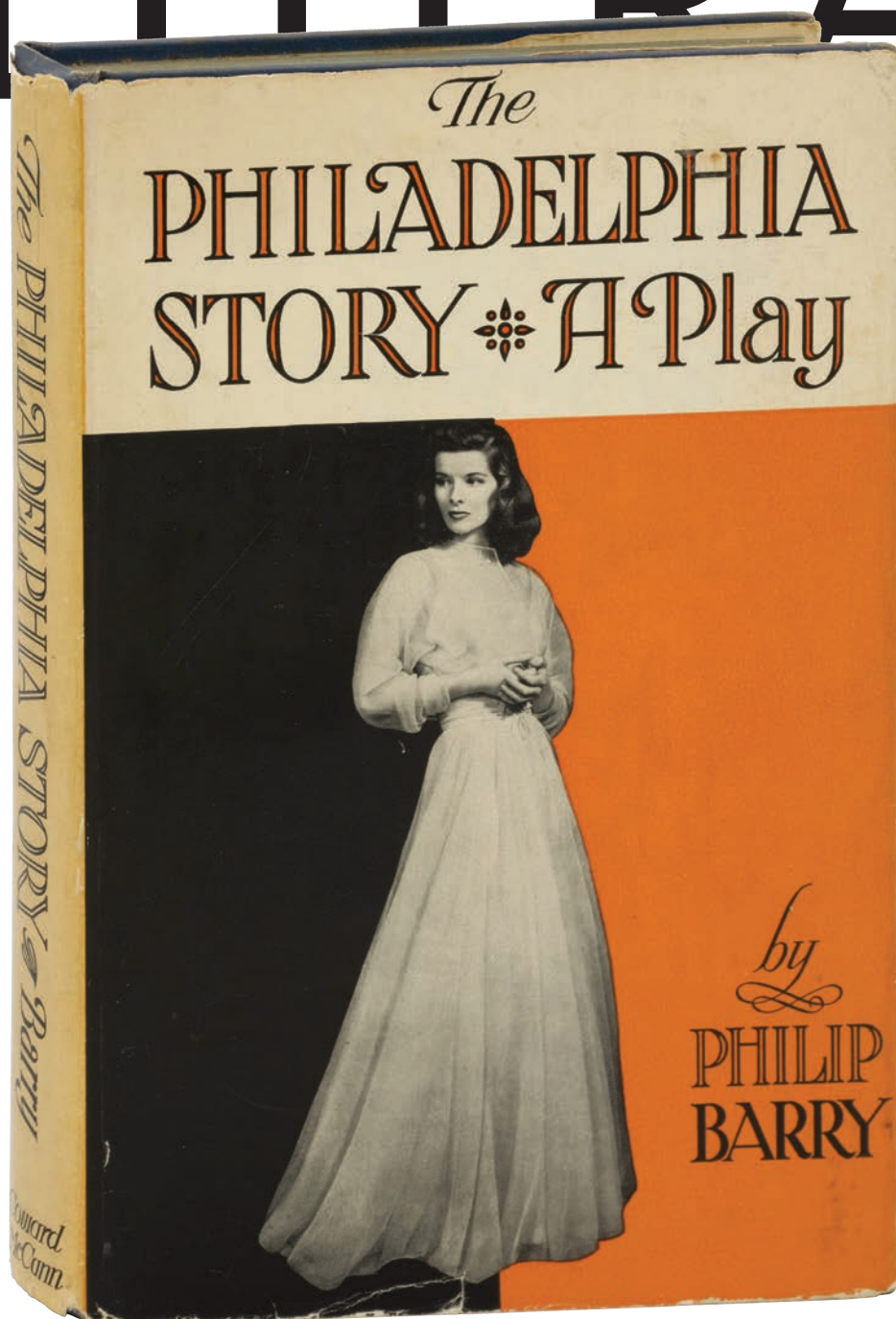
## 43 MARY HAYLEY BELL (NOVEL) BRYAN FORBES (DIRECTOR) Whistle Down the Wind

Final Shooting script for the classic 1961 British film, dated January, 1961. Copy belonging to producer and editor Robert Angus, with his name on the bottom corner of the front wrapper. Laid in with the script is a ten-page insert signed by Angus on the first leaf, detailing production scheduling over the course of four days, hotel information, and call sheets, partially bound with a single staple on the top left corner.

A classic of 1960s British cinema, based on Mary Hayley Bell's 1959 novel, featuring the screen debut of the author's daughter, Hayley Mills, who would go on to become a very successful actress both as a child and an adult. Also the debut of noted British film director Bryan Forbes.

**\$2750**





44

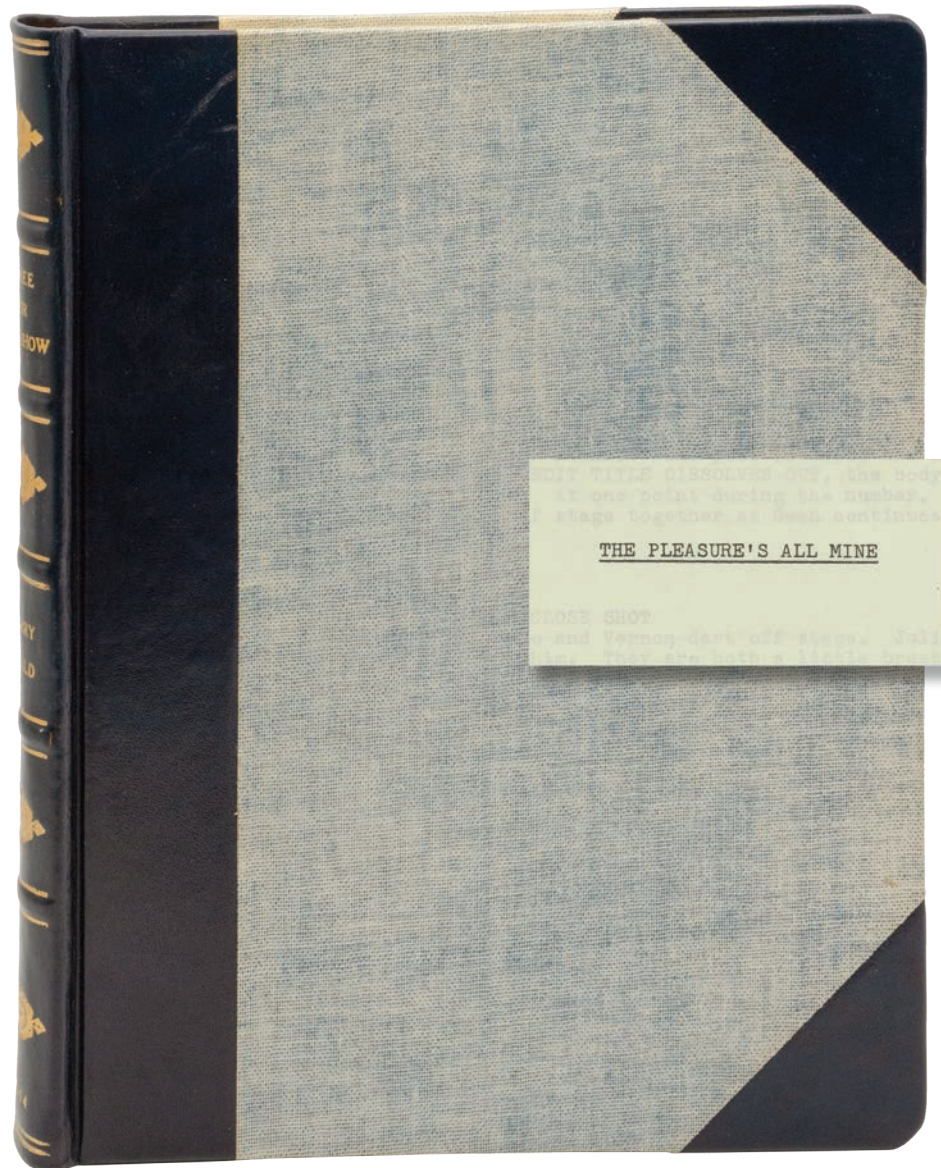
**PHILIP BARRY**  
**The Philadelphia Story**

New York: Coward McCann, 1939. First Edition. A play that was written for Katharine Hepburn and one that, thanks to her foresight and help, became the basis for the classic 1940 film, directed by George Cukor and starring Hepburn, Cary Grant and James Stewart.

About Fine and unread in a strong Very Good plus dust jacket. Contemporary owner name on the front

flyleaf. Jacket has some foxing to the verso and a touch of the usual fading to the orange on the spine panel. An exceptional copy of this rare and easily worn title.

**\$2500**



45

**W. SOMERSET MAUGHAM (PLAY)**  
**BETTY GRABLE, JACK LEMMON (STARRING)**  
**H.C. POTTER (DIRECTOR)**  
**Three for the Show**

Fourth Revised Final Draft script for the 1955 film musical, dated February 2, 1954, and seen here under the working title *The Pleasure's All Mine*. Specially bound copy belonging to producer Jerry Wald, with his name in gilt on the spine.

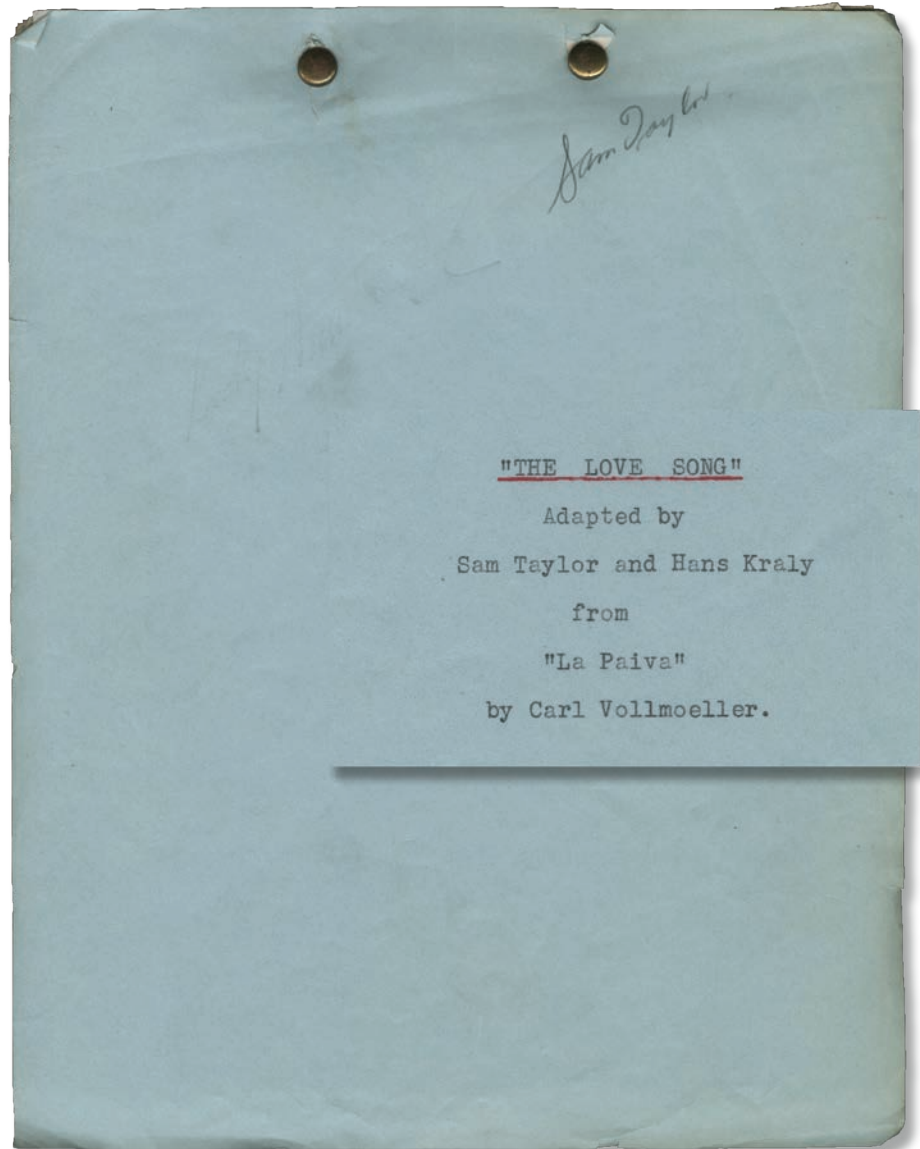
Wald is best remembered for his long and successful association with Warner Brothers as both a screenwriter and producer of a number of notable films, including *Mildred Pierce* (1945), *Humoresque* (1946), *Key Largo* (1948), and *Flamingo Road* (1949). In the 1950s he moved to Twentieth Century-Fox, and was the producer there for *An*

*Affair to Remember* (1957), *Peyton Place* (1957), and *Sons and Lovers* (1960).

Based on the 1919 play *Home and Beauty* by W. Somerset Maugham, and a musical comedy remake of Wesley Ruggles' 1940 film *Too Many Husbands*. A war widow marries her late husband's songwriting partner, but is thrown for a loop when her first husband shows up alive and well, and eager to see his wife.

**\$2750**





46

**D.W. GRIFFITH (DIRECTOR)**  
**KARL GUSTAV VOLLMOELLER (NOVEL)**  
**LUPE VELEZ (STARRING)**  
**Lady of the Pavements**

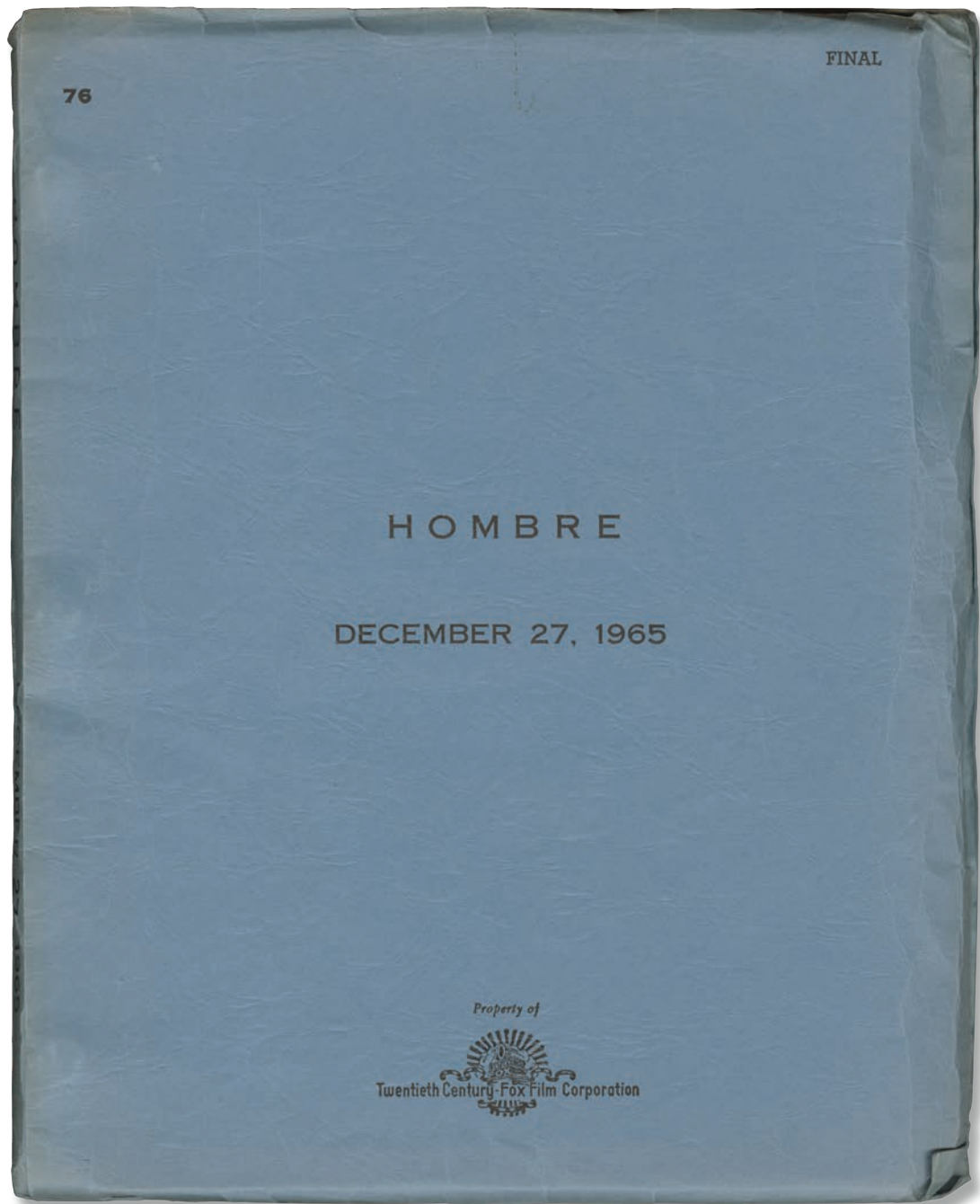
Draft script for the 1928 silent film, undated, circa 1927. Copy belonging to screenwriter Sam Taylor, with his name in manuscript pencil on the front wrapper, and two brief annotations on two pages in the script.

Based on Karl Gustav Vollmoeller's 1921 novel *La Paiva*. A German diplomat's unfaithful ex-fiancee arranges for a disreputable nightclub singer to

seduce the diplomat as a means of revenge for calling off the wedding.

The third major American film to feature noted Mexican actress Lupe Velez, who also appeared in *The Gaucho* (1927), *Stand and Deliver* (1928), and *Wolf Song* and *Where East Is East* (1929).

**\$2850**



47

**MARTIN RITT (DIRECTOR)**  
**ELMORE LEONARD (NOVEL)**  
**PAUL NEWMAN, FREDRIC MARCH (STARRING)**  
**Hombre**

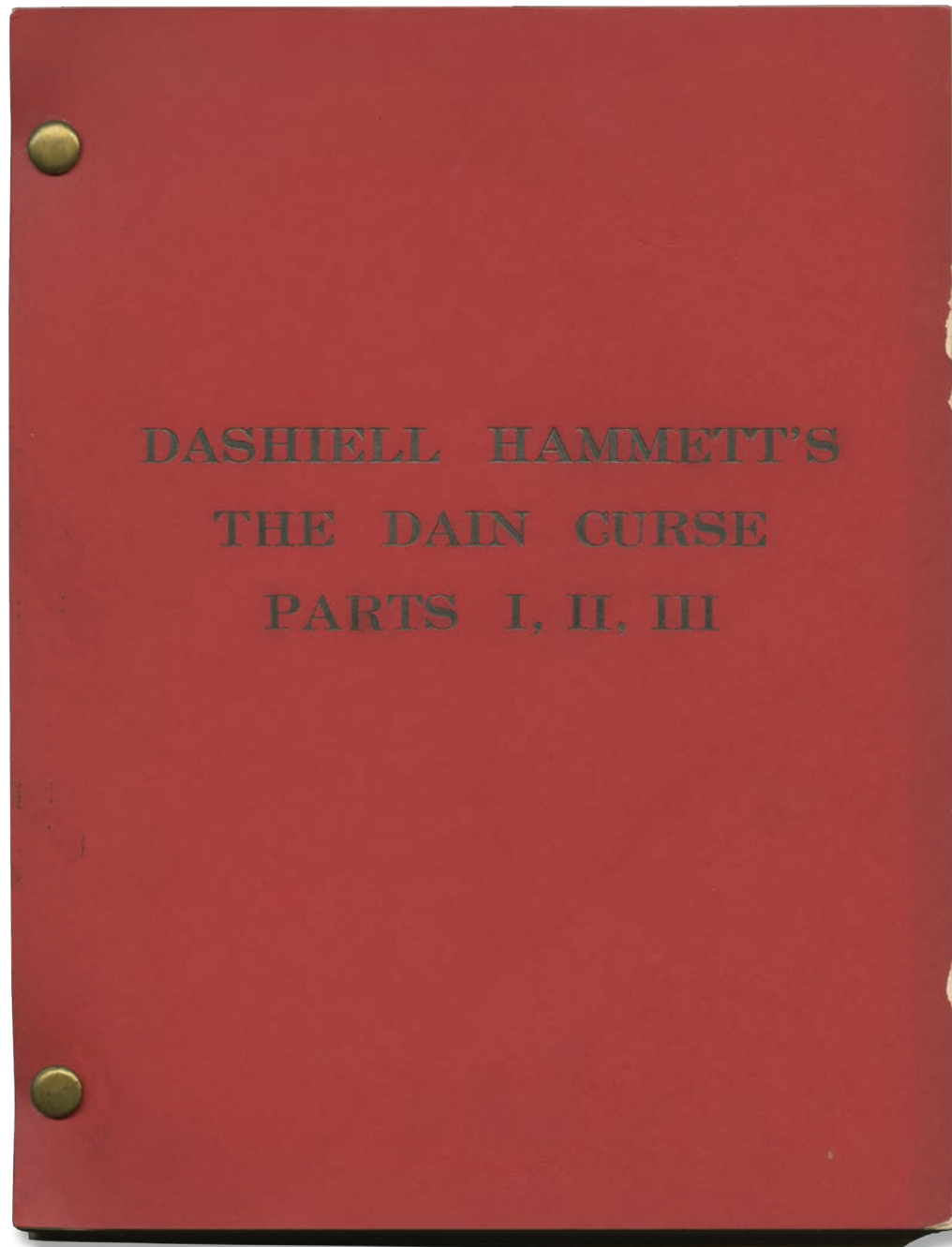
Final script for the 1967 film, dated December 27, 1965.

Based on Elmore Leonard's 1961 novel. One of the great Westerns, and one that epitomizes the

revisionist trend sparked by Leonard's early novels of the 1950s and 1960s.

**\$1750**





48

**JAMES COBURN, JEAN SIMMONS (STARRING)**  
**E.W. SWACKHAMER (DIRECTOR)**  
**DASHIELL HAMMETT (NOVEL)**  
 Dashiell Hammett's *The Dain Curse*

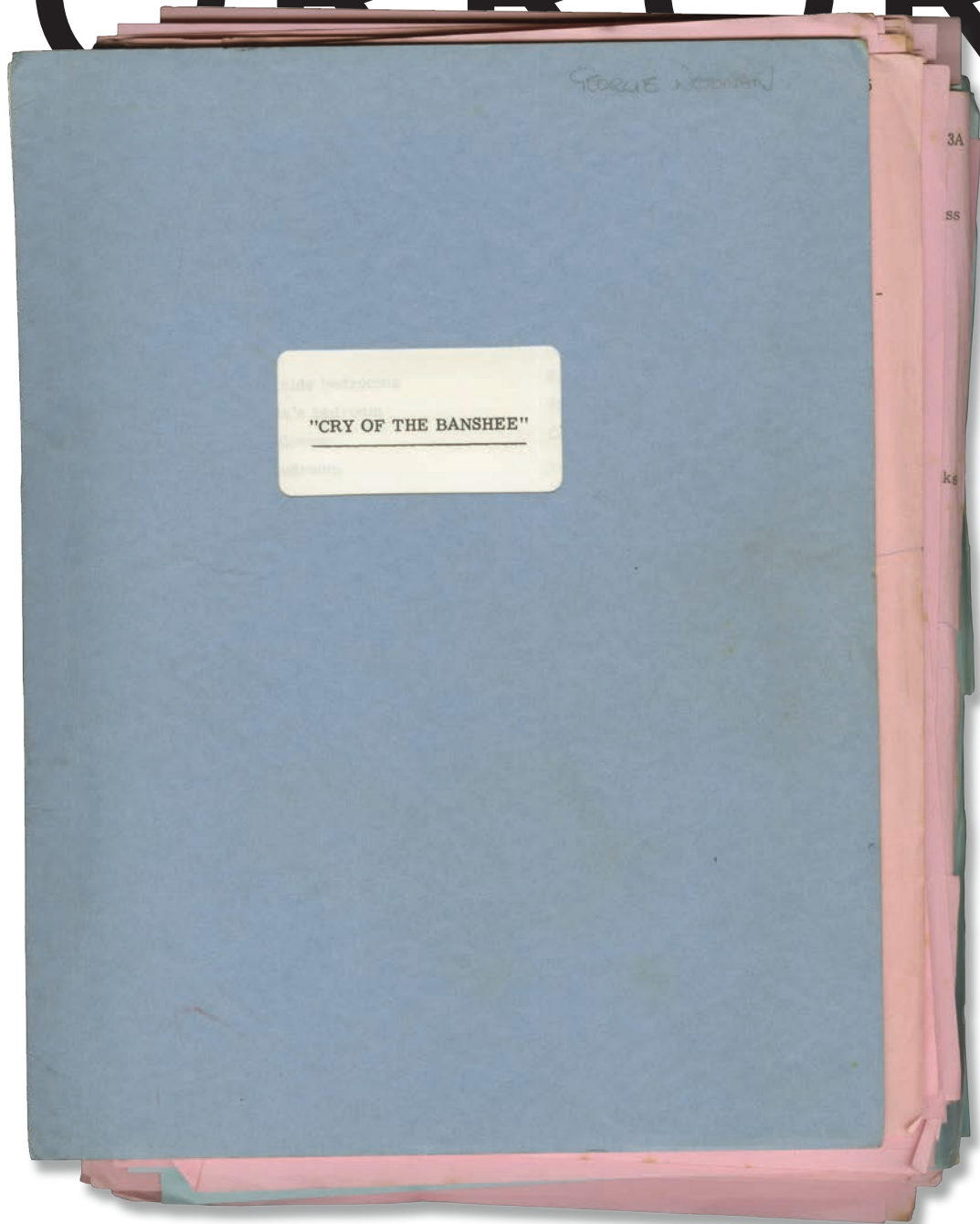
Draft script for the 1978 three-part television miniseries, dated August 31, 1977. Originally broadcast on CBS on May 22, 1978.

Based on the 1929 novel by Dashiell Hammett, originally serialized in the pulp magazine *Black Mask* in 1928 and 1929. A detective known only as The

Continental Op investigates a diamond theft from a wealthy family in San Francisco. Winner of the Edgar Award for Best Television Feature or Miniseries, and nominated for three Emmy Awards.

**\$1350**

# HORROR



49

**VINCENT PRICE (STARRING)**  
**GORDON HESSLER (DIRECTOR)**  
Cry of the Banshee

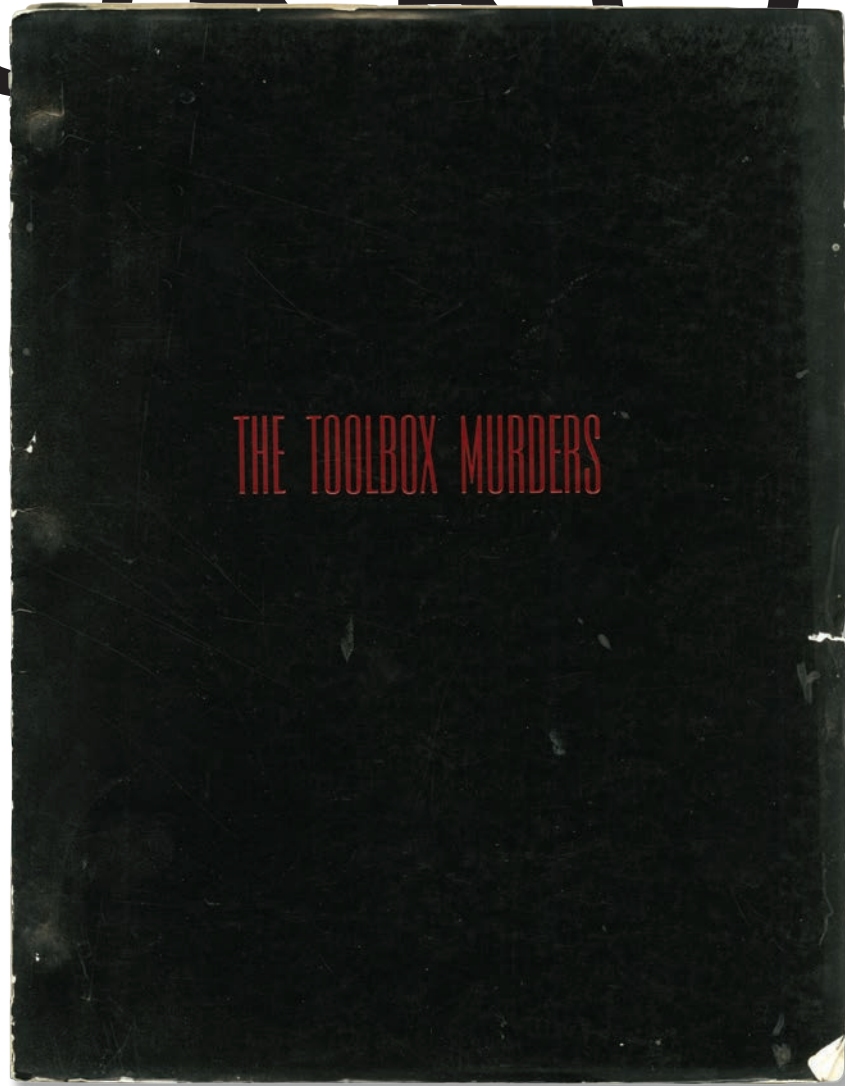
Final Draft script for the 1970 British film, dated September/October 1969. Copy belonging to an unidentified crew member, with their name in manuscript pencil on the front wrapper, and their annotations in manuscript ink and pencil throughout, underlining props.

In Elizabethan England, the leader of a coven of witches conjures a vicious spirit to enact revenge on a magistrate involved in the killing of several witches. Animated title sequence designed by Monty Python member Terry Gilliam.

**\$1450**



# H O R R O R



50

**DENNIS DONNELLY (DIRECTOR)**

**NEVA FRIEDENN, ROBERT EAST, ANN KINDBERG (SCREENWRITERS)**

**CAMERON MITCHELL, PAMELYN FERDIN, WESLEY EURE, NICOLAS BEAUVY (STARRING)**

**The Toolbox Murders**

Revised Draft script for the 1978 film. Released theatrically in 1978, released on VHS in the early 1980s, subsequently labeled a "video nasty," and banned in the UK from 1982 to 2000.

Quintessential horror exploitation film about a ski-masked maniac (Mitchell) who wreaks terror on the tenants of an apartment complex, dispatching victims with a variety of power tools and other items from his toolbox.

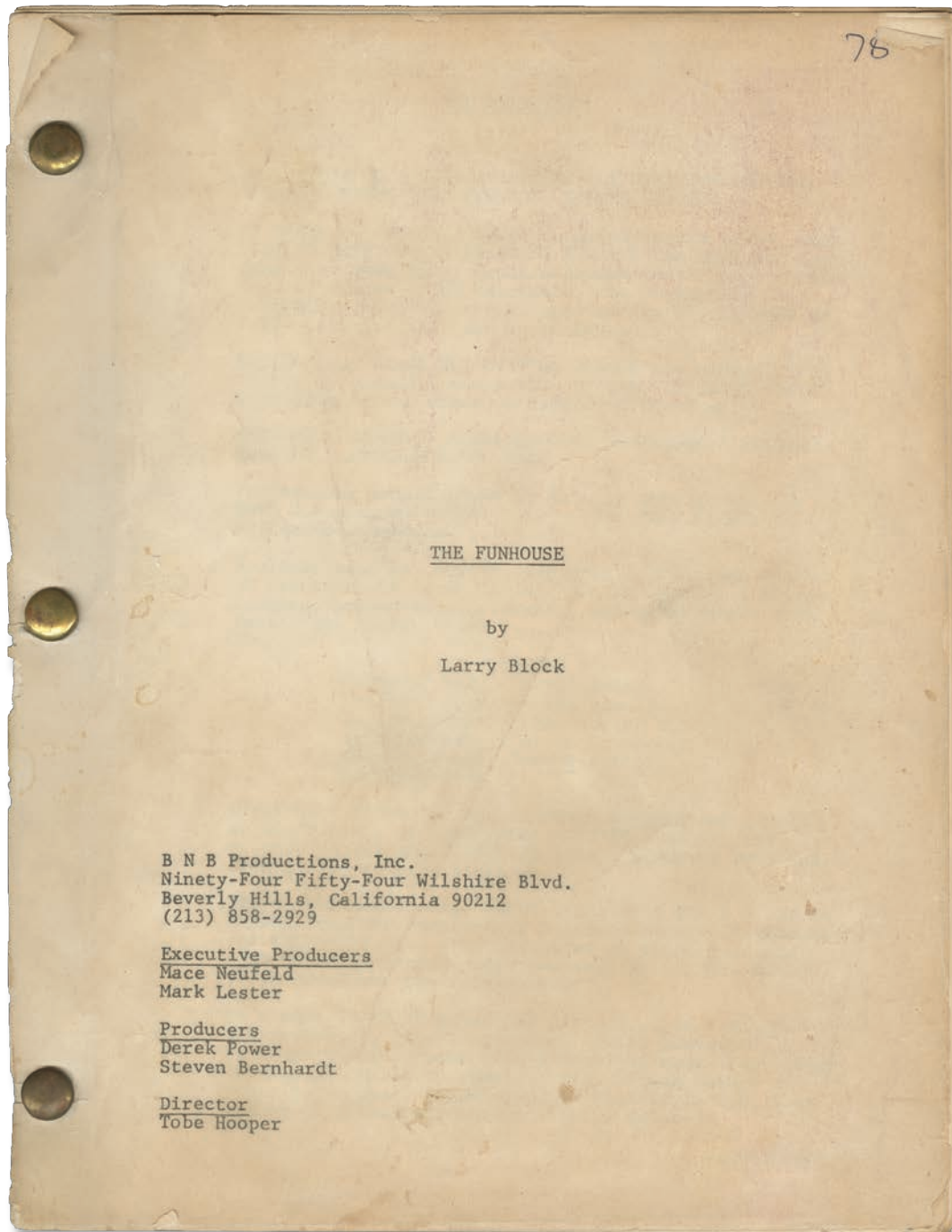
Features a cameo by adult film star Kelly Nichols (Jessica Lange's stunt double in John Guillermin's 1976 adventure, *King Kong*), where she is riddled with nails in a controversial scene involving a nail gun.

Shot on location in Los Angeles.

Black titled wrappers. Noted as copy No. 28 in manuscript ink on the first page. Title page present, dated March 15, 1977, noted as Revised, with credits for screenwriters Friedenn, Easter, and Kindberg. 128 leaves, with last page of text numbered 124. Xerographically reproduced. Pages Near Fine, wrapper Very Good plus, bound internally with three gold brads.

Muir, 1970s. Thrower, Nightmare USA.

**\$750**



51

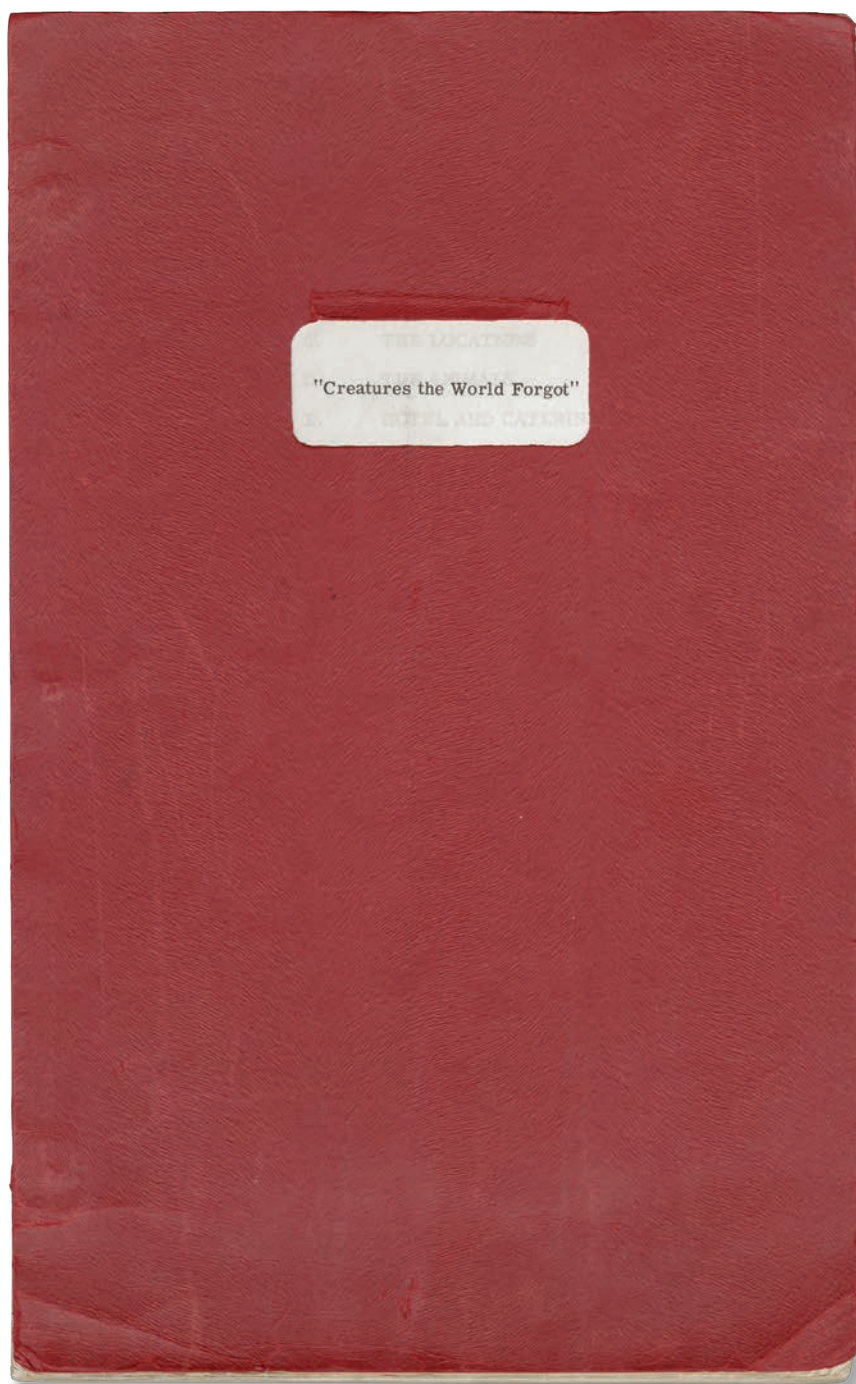
**TOBE HOOPER (DIRECTOR)**  
**ELIZABETH BERRIDGE, KEVIN CONWAY (STARRING)**  
**The Funhouse**

Draft script for the 1981 film, undated, circa 1981.  
Annotation in manuscript ink on the title page,  
noting copy No. 78.

Four teenagers accept a bet to spend the night at a  
sleazy traveling carnival, and find themselves stalked  
by the barker's violent, deformed son.

**\$1750**





52

**DON CHAFFEY (DIRECTOR)**  
**JULIE EGE, TONY BONNER (STARRING)**  
 Creatures the World Forgot

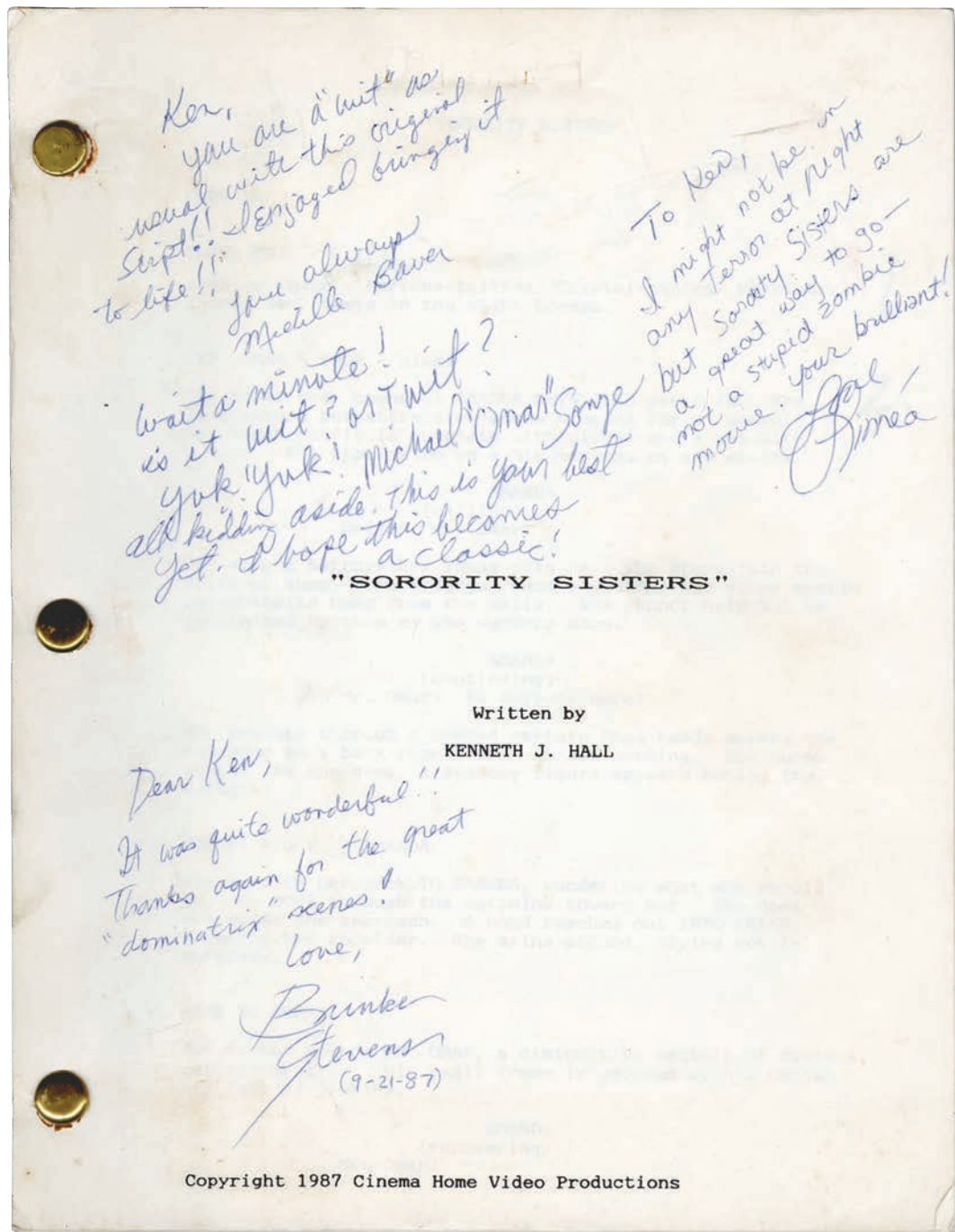
Draft script for the 1971 British film, dated April 1970. Single annotation in manuscript ink on the title page, noting copy No. 14.

In the Stone Age, two brothers battle for leadership of their tribe after the former leader is killed in an earthquake. The fourth and last film in Hammer's

*Cave Girl* series, preceded by *One Million Years B.C.* (1966), *Prehistoric Women* (1967), and *When Dinosaurs Ruled the Earth* (1970).

Shot on location in Namibia and South Africa.

**\$1600**



# 53 DAVID DECOTEAU (DIRECTOR) LINNEA QUIGLEY, MICHELLE BAUER (STARRING) Nightmare Sisters

Draft script for the 1988 film, undated, circa 1987, and seen here under the working title *Sorority Sisters*. Copy belonging to screenwriter Kenneth J. Hall, inscribed to Hall on the title page by cast members Michelle Bauer, Linnea Quigley, Michael Sonye, and Brinke Stevens. Additional annotations in manuscript ink throughout, marking scene numbers.

Three dorky college girls decide to hold a black magic seance in order to become beautiful and get dates, accidentally transforming themselves into sex-crazed demons in the process.

**\$1475**

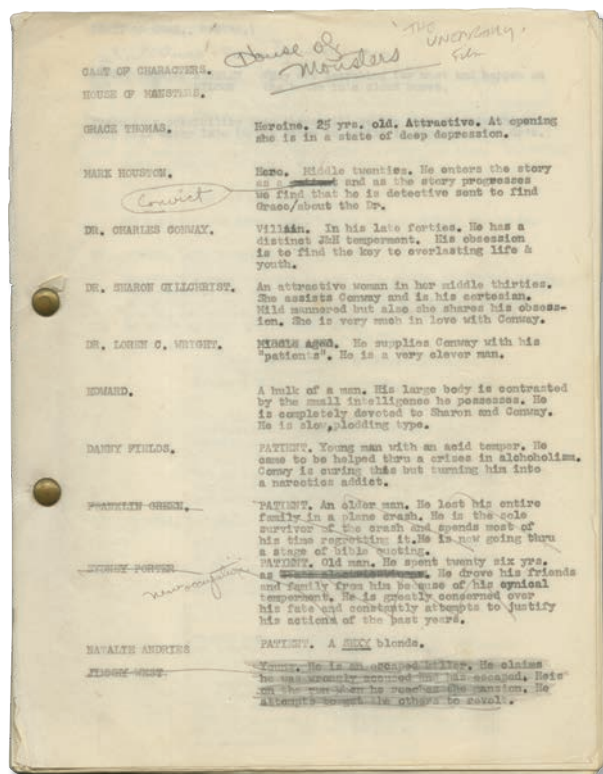


# 54 JOHN CARRADINE (STARRING) BORIS PETROFF (DIRECTOR) The Unearthly

Draft script for the 1957 film, undated, circa 1957, and seen here under the working title *House of Monsters*. Copy belonging to screenwriter John D.F. Black (writing under the nom de plume "Geoffrey Dennis"), with his manuscript pencil and ink annotations on virtually every page, noting deletions and revisions, and amending pagination.

In his quest to discover the fountain of youth, a mad scientist accidentally turns his research subjects (who believe they are receiving a cure for depression) into grotesque zombies.

\$1200

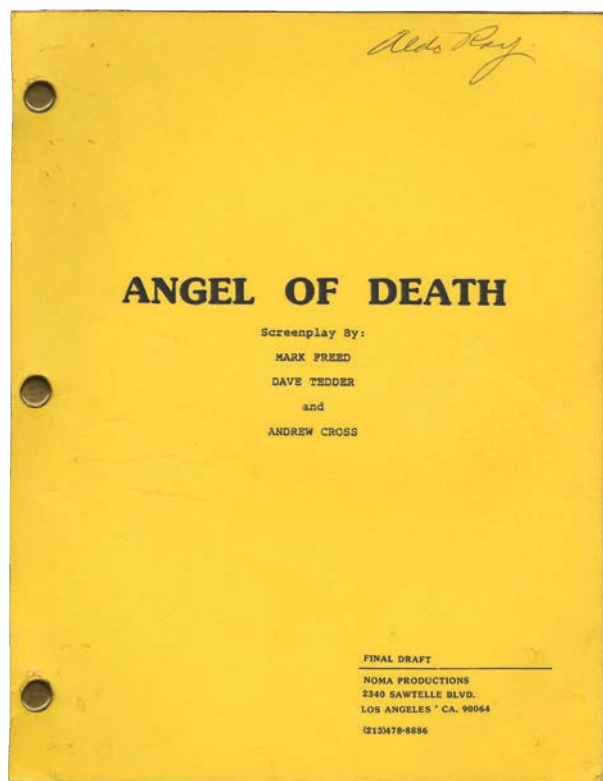


# 55 MARK FREED (DIRECTOR) TRACI LORDS, TROY DONAHUE (STARRING) Shock 'Em Dead

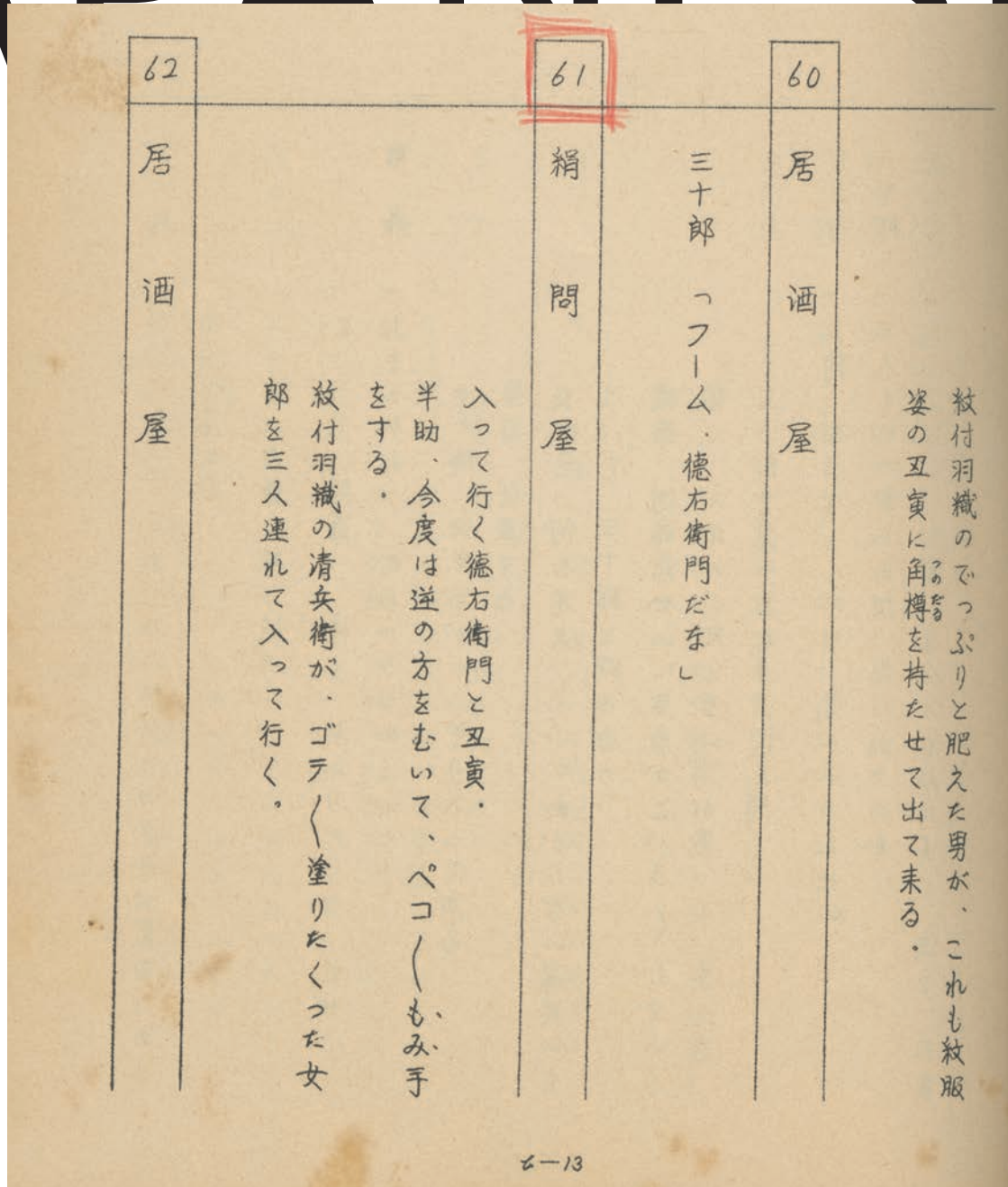
Final Draft script for the 1991 film, undated, circa 1990, and seen here under the working title *Angel of Death*. Copy belonging to actor Aldo Ray, with his name in manuscript ink on the front wrapper, and annotations on eleven pages in the script, relating to his character.

A hair metal remake of the classic "man meets the devil at the crossroads" tale, wherein a loser enlists the help of a voodoo priestess in selling his soul to the devil for rock star immortality. Featuring Traci Lords in one of her first post-adult film roles.

\$850



# JAPANESE



56

**AKIRA KUROSAWA (DIRECTOR)**  
**TOSHIRO MIFUNE, TAKASHI SHIMURA (STARRING)**  
 Yojimbo

Shooting script for the legendary 1961 Japanese film. Text and titles in Japanese. Working copy belonging to actor Omura Senkichi, who played a small role as a traveling servant in the film, with his name on the front wrapper and his annotations throughout.

Though not credited as such, based thematically on Dashiell Hammett's 1929 novel, *Red Harvest*, and subsequently the basis for many other films,

including *A Fistful of Dollars* (Sergio Leone, 1964), *Django* (Sergio Corbucci, 1966), and *Last Man Standing* (Walter Hill, 1996). Director Akira Kurosawa has been quoted as saying that several plot elements from another Hammett novel, *The Glass Key*, also served as inspiration for the film.

**\$8500**



TOHO 東宝 SCOPE

大村千吉 脚本

51#  
54  
55  
56

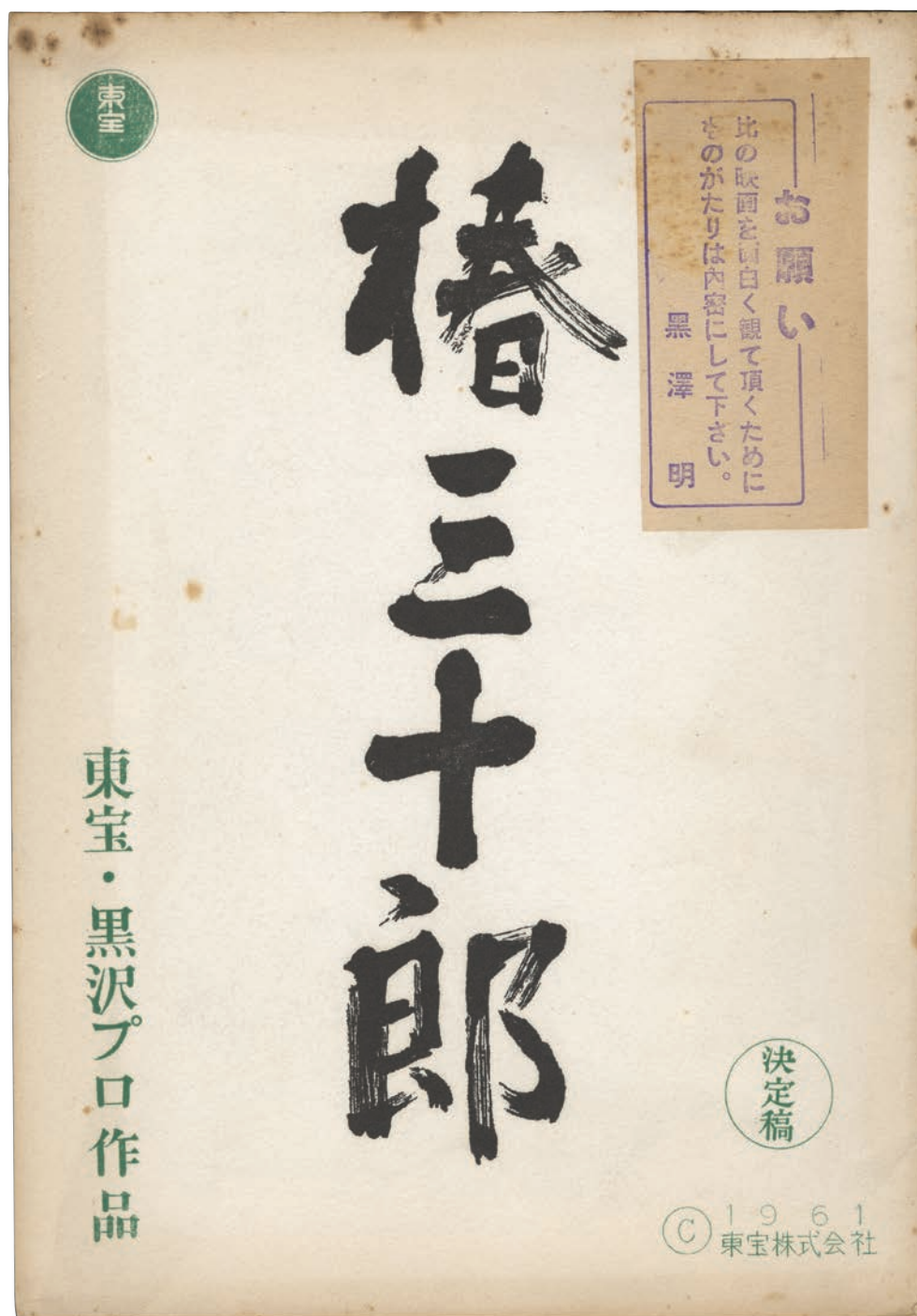
61  
64

# 用心棒

東宝・黒沢プロ作品

第1稿

© 1960 東宝株式会社



57

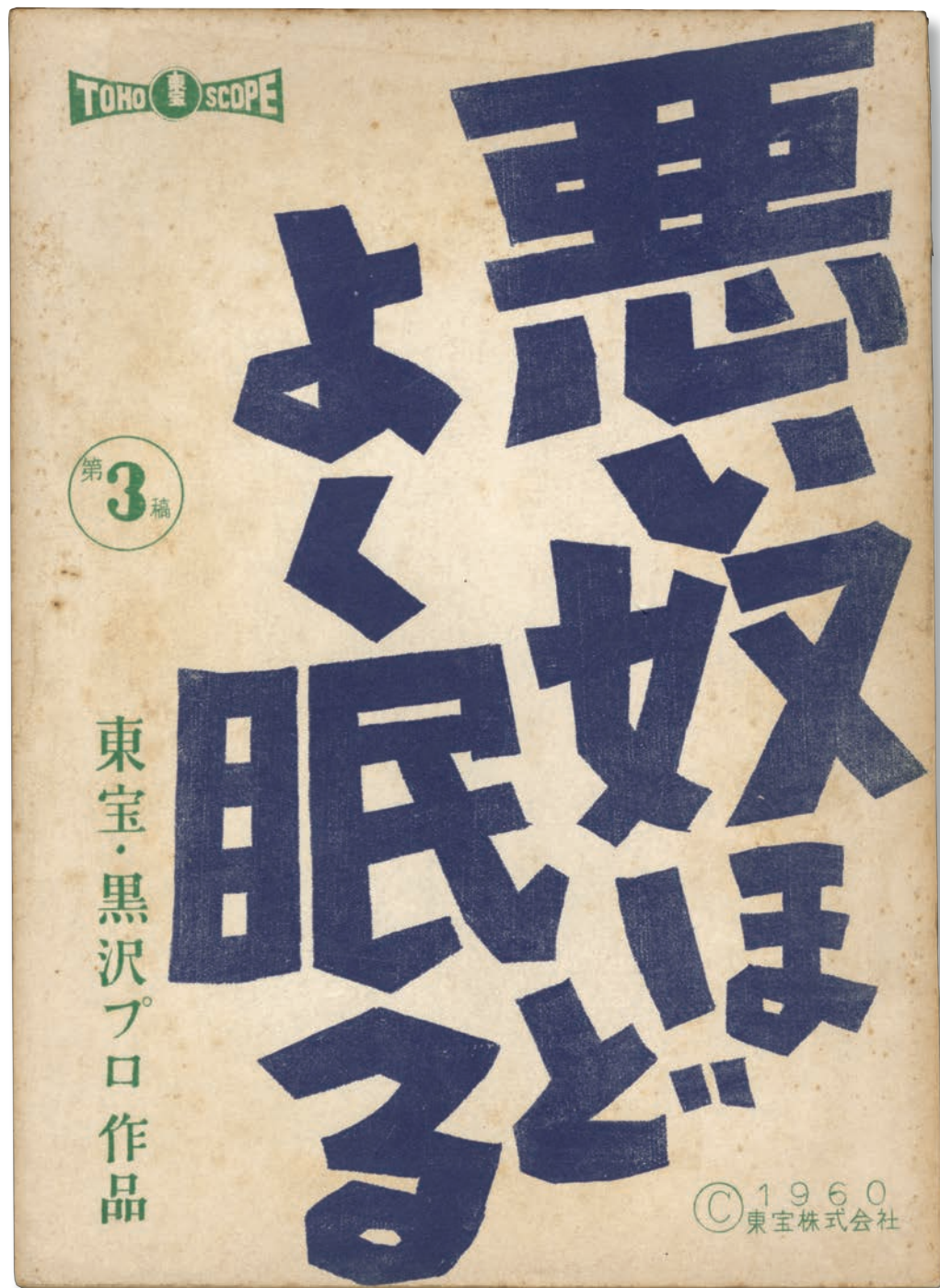
**AKIRA KUROSAWA (DIRECTOR)**  
**TOSHIRO MIFUNE, TATSUYA NAKADAI (STARRING)**  
Sanjuro

Draft script for the 1962 film. Text and titles in Japanese. Promotional leaf in Japanese laid in with the script.

Based loosely on the 1958 short story *Hibi Heian* (*Peaceful Days*) by Shugoro Yamamoto. The highly enjoyable sequel to Akira Kurosawa's 1961 film *Yojimbo*, in which we follow the return of the beloved ronin.

\$4500





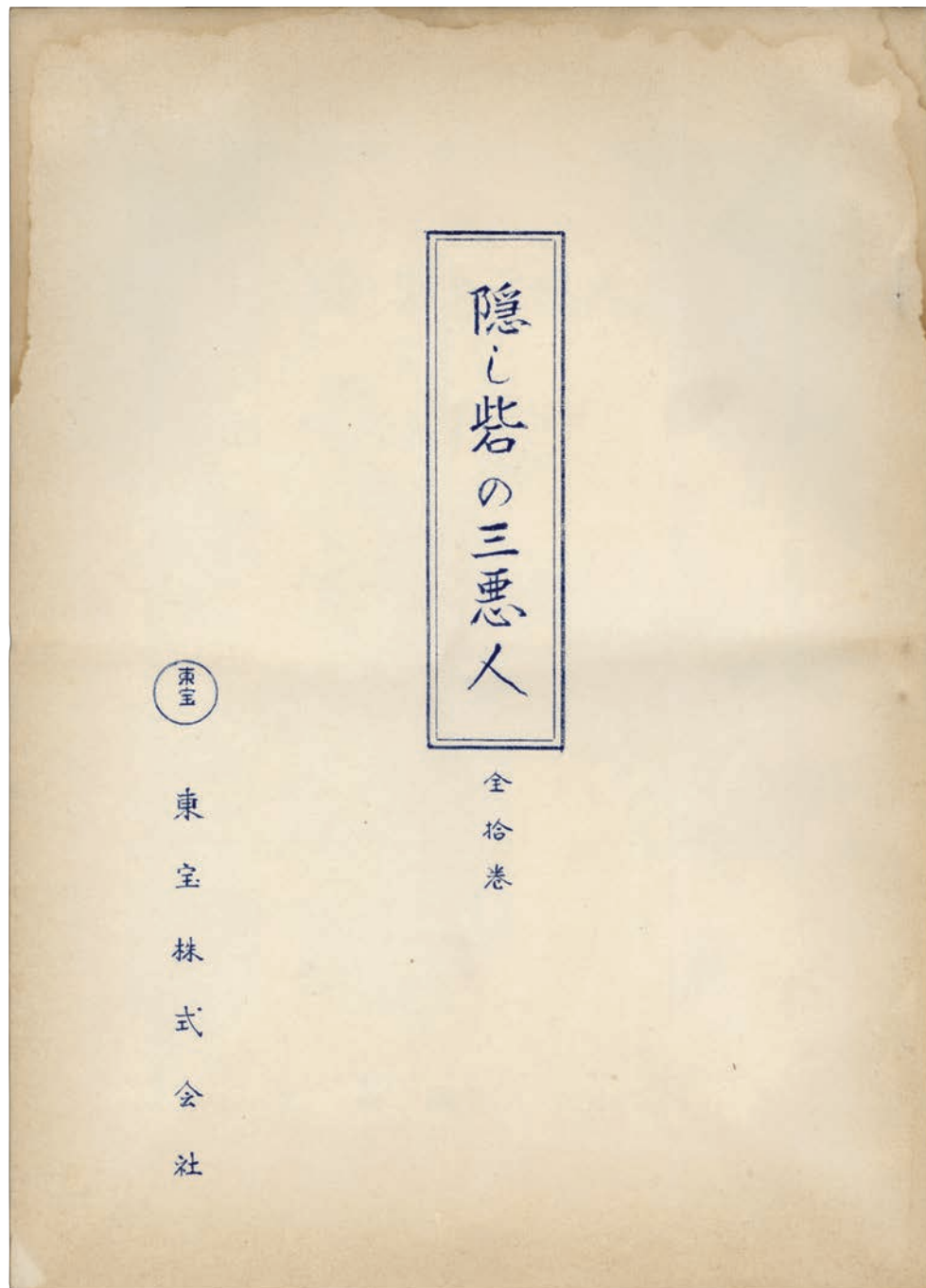
58

**AKIRA KUROSAWA (DIRECTOR)**  
**TOSHIRO MIFUNE, TAKASHI SHIMURA (STARRING)**  
 The Bad Sleep Well

Shooting script for the 1960 film. Numeric annotations in manuscript pencil on the rear wrapper. Text and titles in Japanese.

A loose adaptation of Shakespeare's *Hamlet*, about a young man who rises to a powerful executive position at a corrupt Japanese corporation in order to seek vengeance for his father's wrongful death.

\$3500



59

**AKIRA KUROSAWA (DIRECTOR)**  
**TOSHIRO MIFUNE, TAKASHI SHIMURA (STARRING)**  
**The Hidden Fortress**

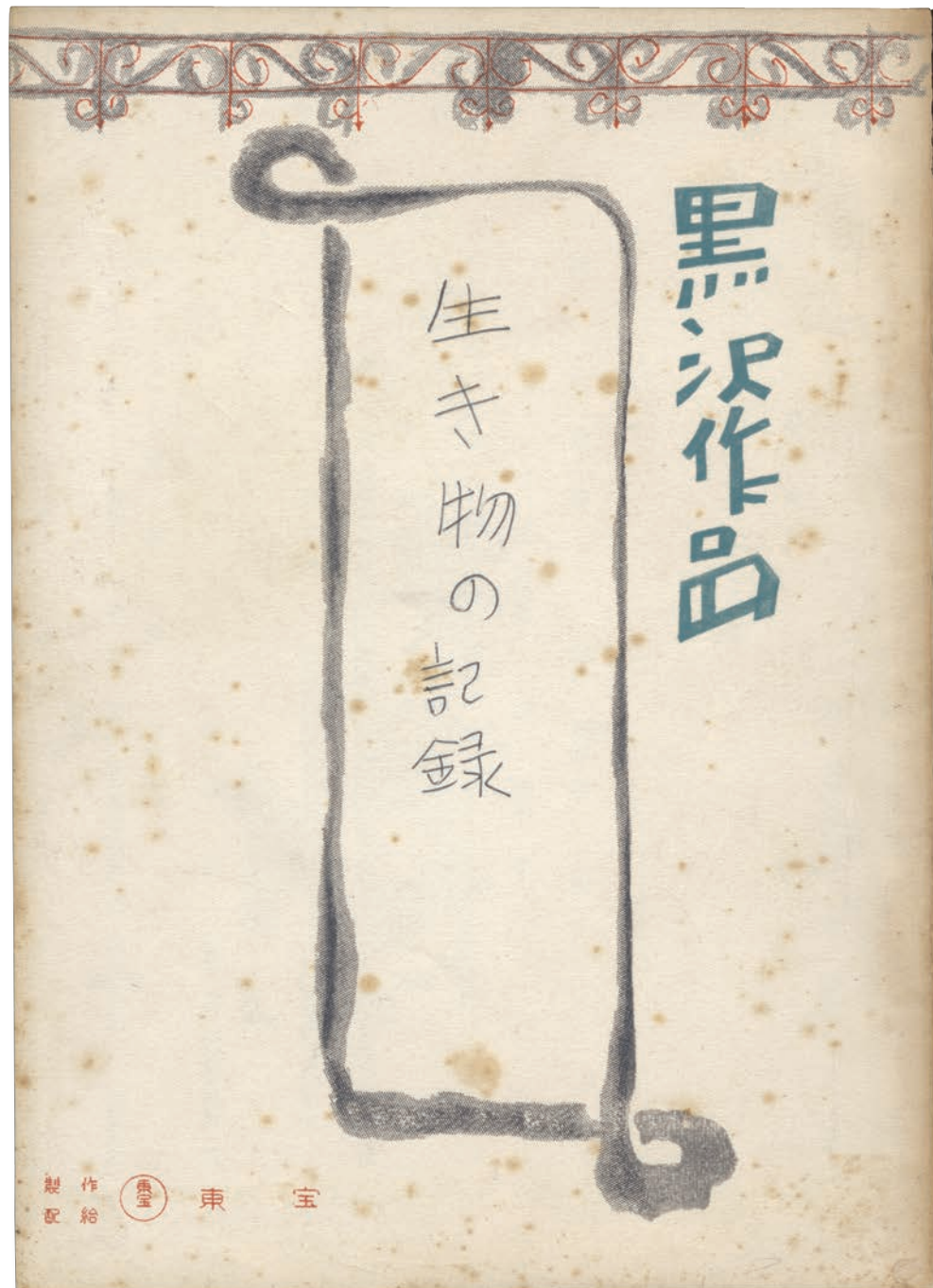
Draft script for the seminal 1958 film. Text and titles in Japanese.

Director Akira Kurosawa's first widescreen feature, hugely successful and named by film critic David Ehrenstein as "one of the greatest action-adventure

films ever made." George Lucas has long since acknowledged *The Hidden Fortress* as a major influence on *Star Wars*, and indeed the plot is essentially the same.

**\$4250**





60

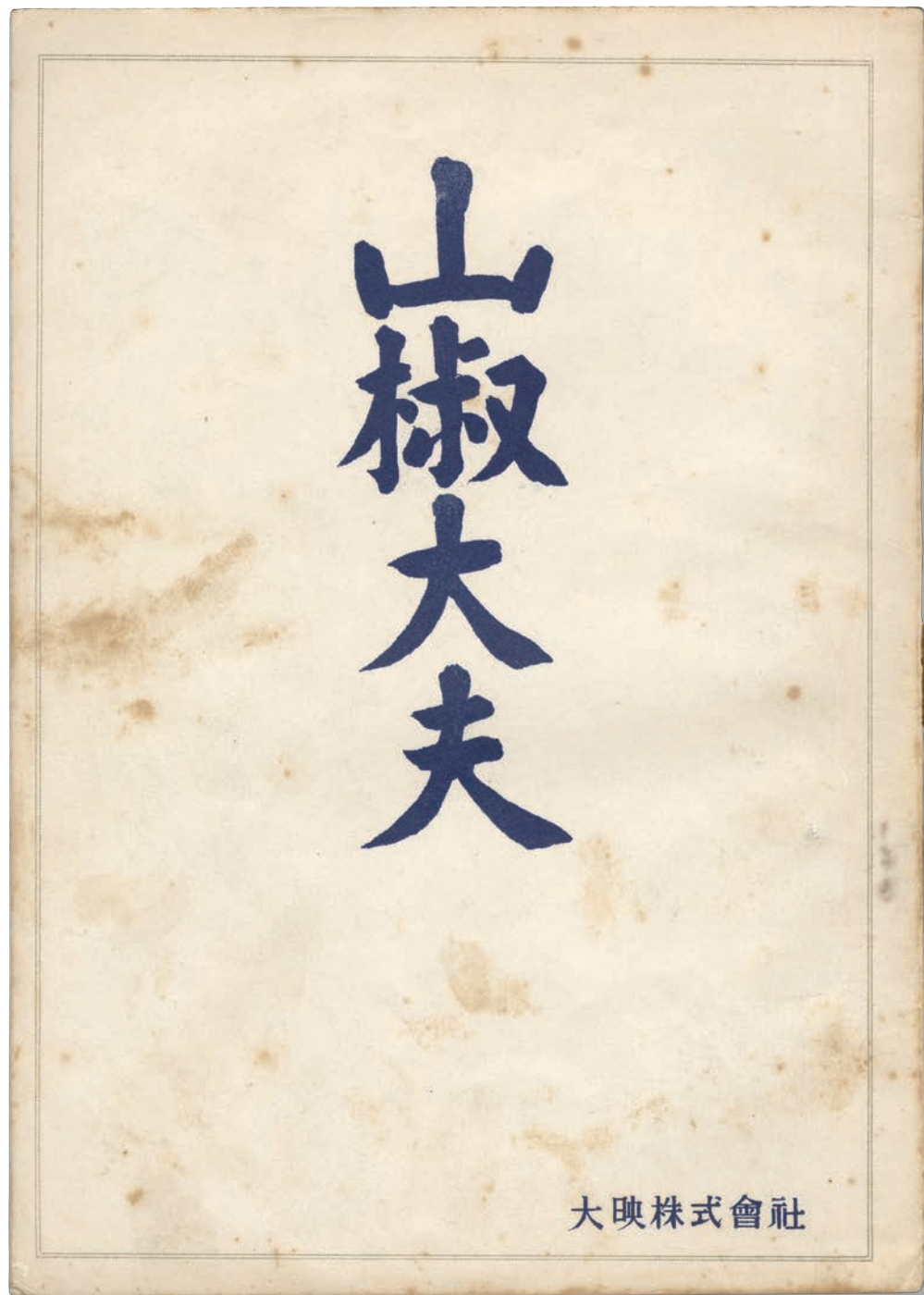
**AKIRA KUROSAWA (DIRECTOR)****TOSHIRO MIFUNE, TAKASHI SHIMURA (STARRING)****I Live in Fear**

Draft script for the 1955 film. Title in manuscript ink on the front wrapper. Text and titles in Japanese.

An elderly factory owner is increasingly fearful of what he believes to be Japan's looming, inevitable destruction in a nuclear war, and grows obsessed with the idea of moving his family to a rural farm

in Brazil. Director Akira Kurosawa's final film collaboration with longtime composer Fumio Hayasaka, made shortly before Hayasaka's death in 1955 of tuberculosis.

**\$3500**



61

**KENJI MIZOGUCHI (DIRECTOR)**  
**KINUYO TANAKA, KYOKO KAGAWA (STARRING)**  
Sansho the Bailiff

Draft script for the 1954 film. Text and titles in Japanese.

Often considered one of director Kenji Mizoguchi's masterworks, an elegant and contemplative film about the wife and children of an exiled local

governor as they are separated and forced into servitude. Winner of the Silver Lion award at the 1954 Venice Film Festival.

**\$5500**





62

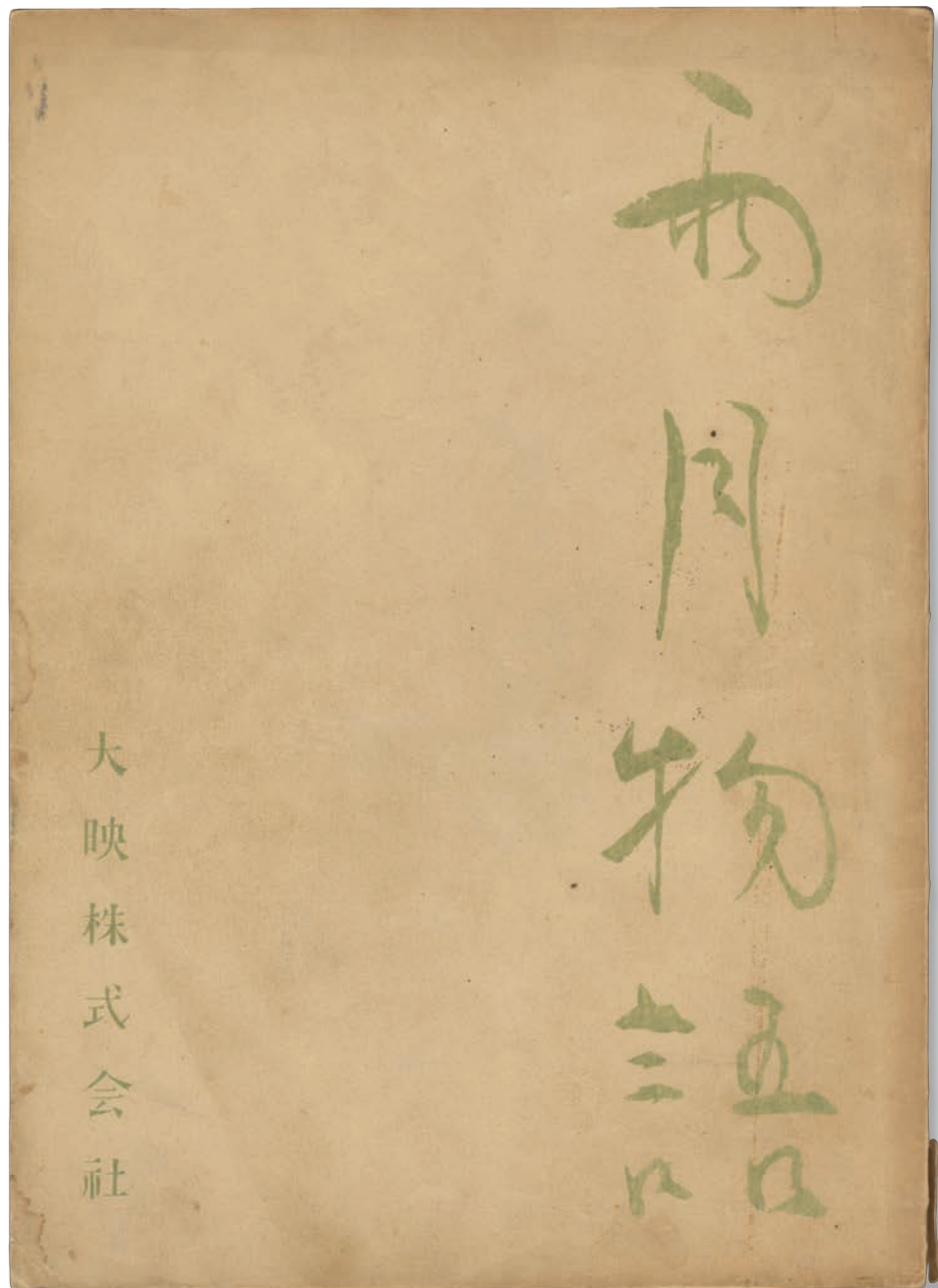
**KENJI MIZOGUCHI (DIRECTOR)**  
**MACHIKO KYO, MASAYUKI MORI (STARRING)**  
 Princess Yang Kwei-Fei

Draft script for the 1955 film. Text and titles in Japanese.

One of director Kenji Mizoguchi's only color films from the postwar period, a fairy tale about

a widowed emperor and his imperial concubine. Remade in 1962 as *The Magnificent Concubine*.

**\$2500**



63

**KENJI MIZOGUCHI (DIRECTOR)**  
**MACHIKO KYŌ, MITSUKO MITO (STARRING)**  
 Ugetsu

Draft script for the 1953 Japanese film. Text and titles in Japanese. Copy belonging to an unidentified cast or crew member, with their annotations in manuscript ink and pencil on six leaves of the script, and on the rear wrapper.

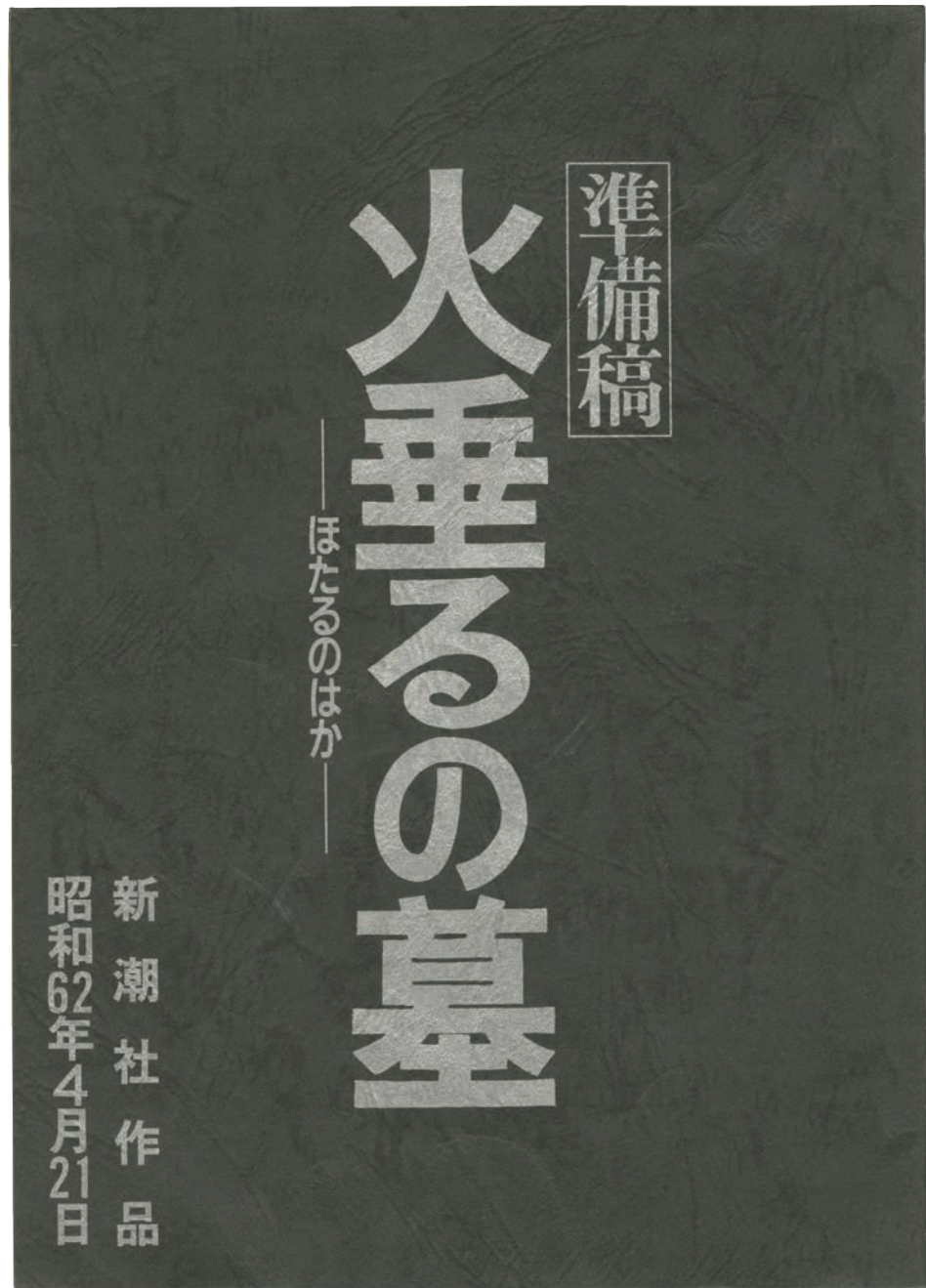
Based on two stories from Ueda Akinari's 1776 story collection. A classic of the jidaigeki (period drama) genre and a masterpiece of Japanese cinema,

about an impoverished potter who is seduced by a mysterious, wealthy spirit, causing him to forget his wife and child.

Set in the rural farming village Nakanogō, in the 16th century.

**\$2500**





64

**ISAO TAKAHATA (DIRECTOR)****TSUTOMU TATSUMI, AYANO SHIRAISHI (STARRING)****Grave of the Fireflies**

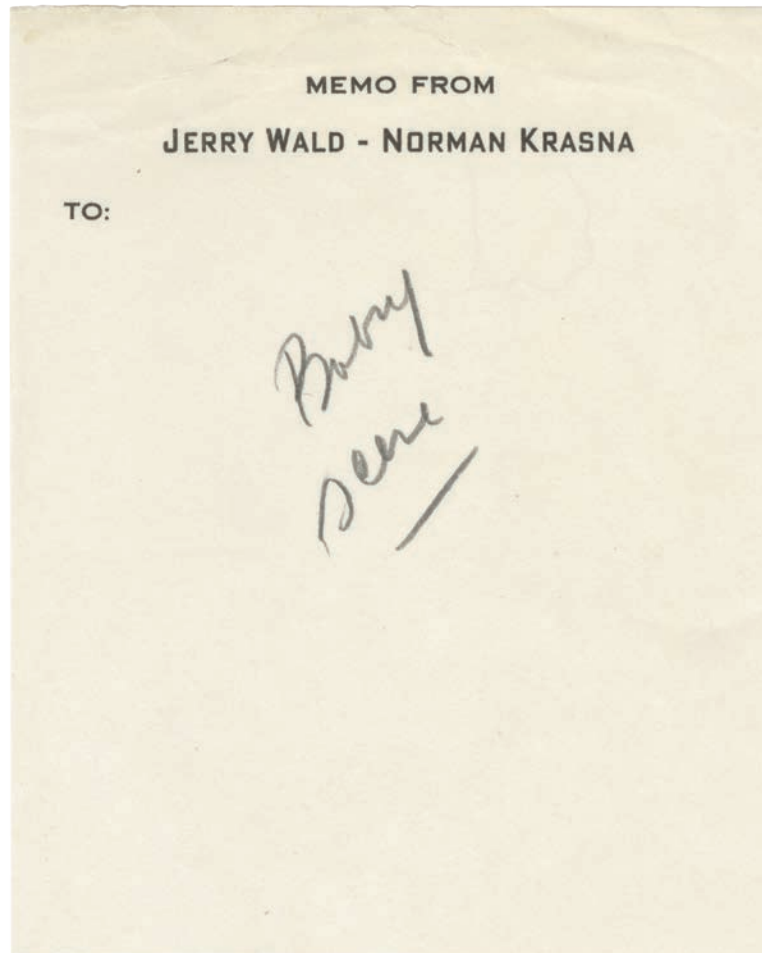
Draft script for the 1988 Japanese animated film.  
Text and titles in Japanese.

Based on Akiyuki Nosaka's 1967 semi-autobiographical short story, following the final days of two Japanese children during World War II. Nosaka purportedly heartily approved of the choice to adapt his story as an animated film, noting that

he believed it would have been impossible to adapt the story for film in any other way. The second film animated by Studio Ghibli, best known for its animated films directed by Hayao Miyazaki.

**\$1275**

# JERRY WALD



## 65 **BARBARA STANWYCK, ROBERT RYAN (STARRING)** **FRITZ LANG (DIRECTOR)** Clash by Night

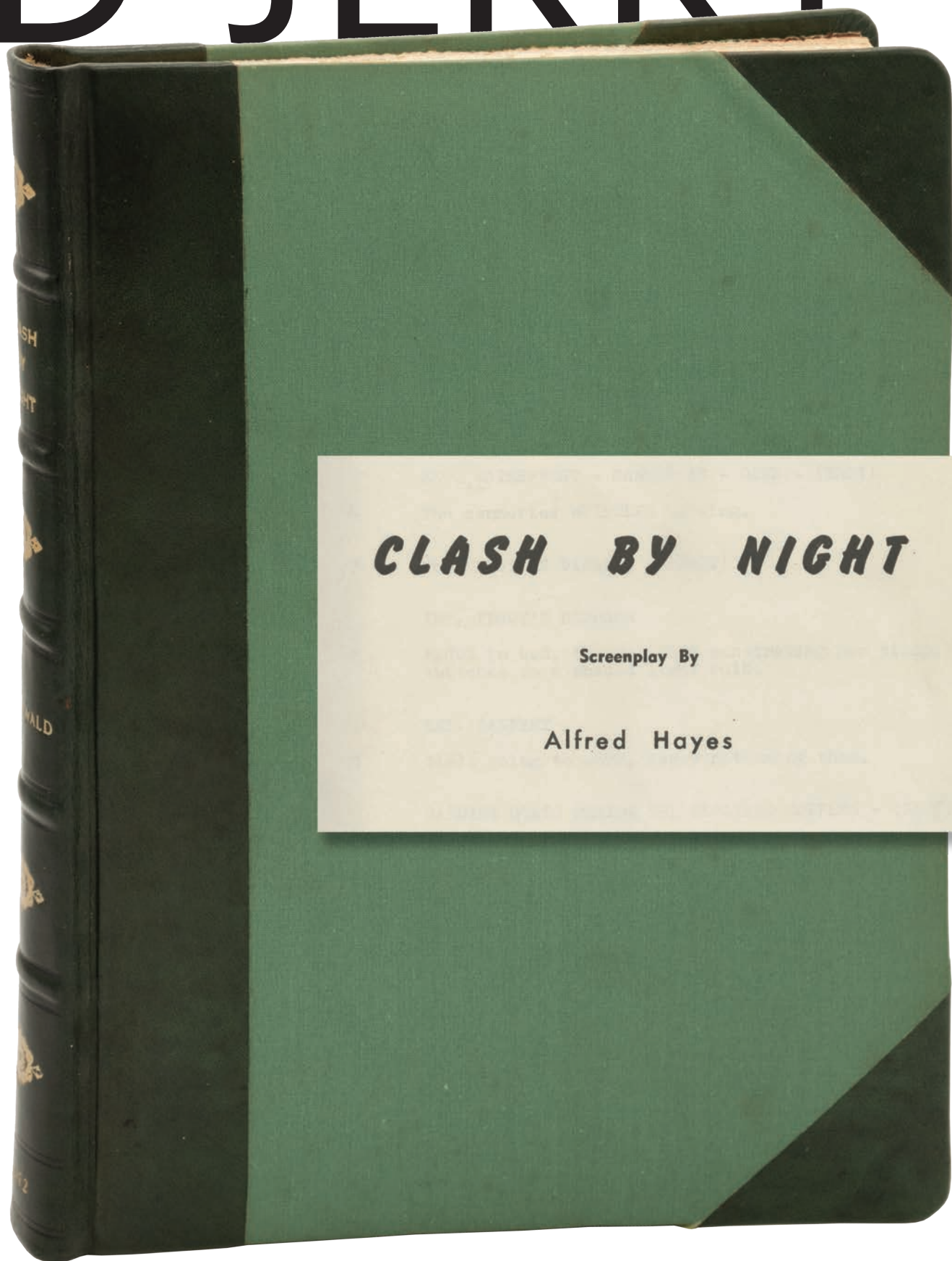
Revised Final script for the 1952 film noir, dated October 11, 1951. Specially bound copy belonging to producer Jerry Wald, with his name in gilt on the spine. Brief manuscript note laid in on Wald's letterhead. 13 reference photographs from the film bound in variously among the pages.

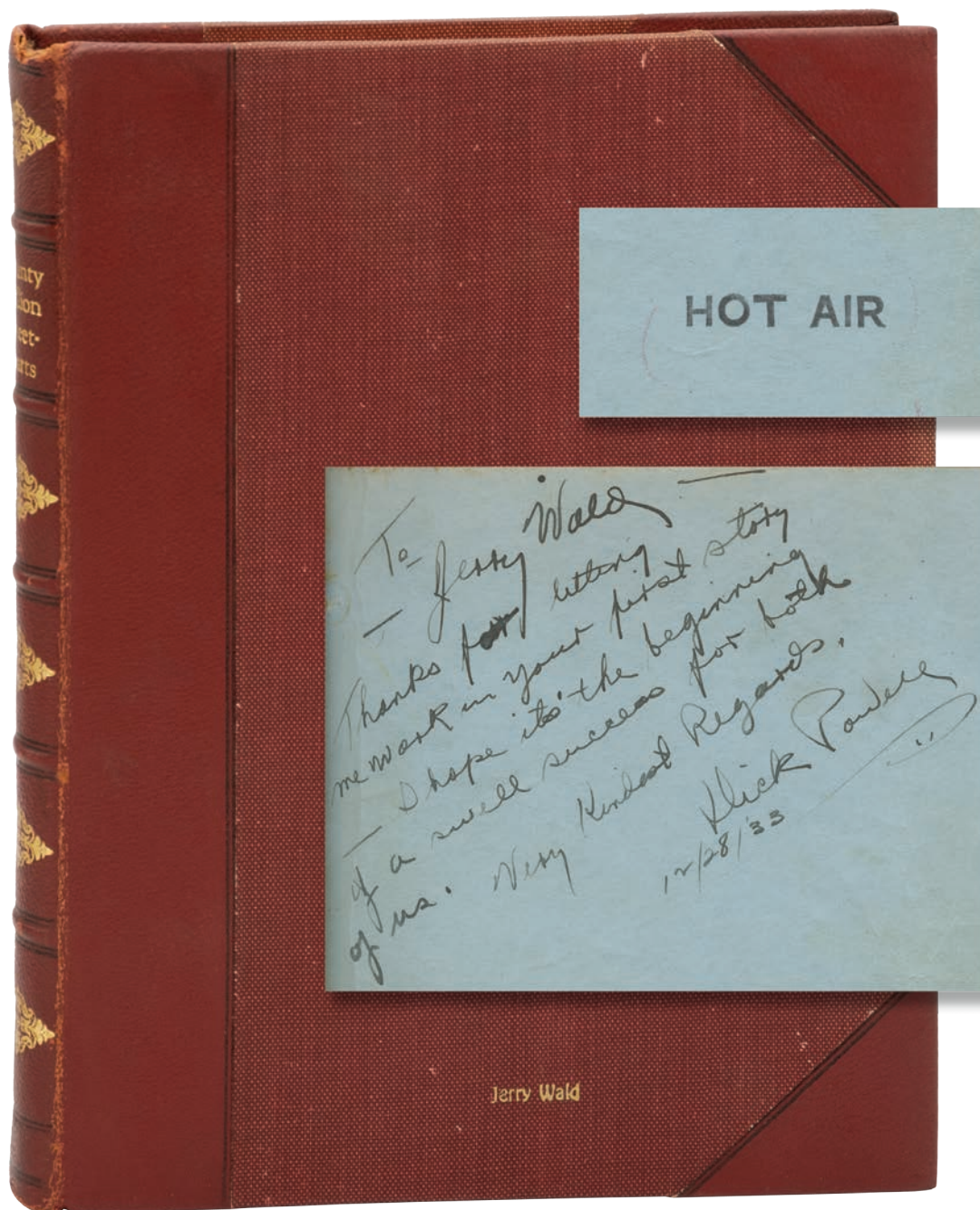
Based on the 1941 play by Clifford Odets. A seminal, bleak film noir, about a restless woman who returns to her California hometown after many years, where she marries a local fisherman but begins an affair with a bitter, misogynistic film projectionist.

**\$4250**



LD JERRY V





66

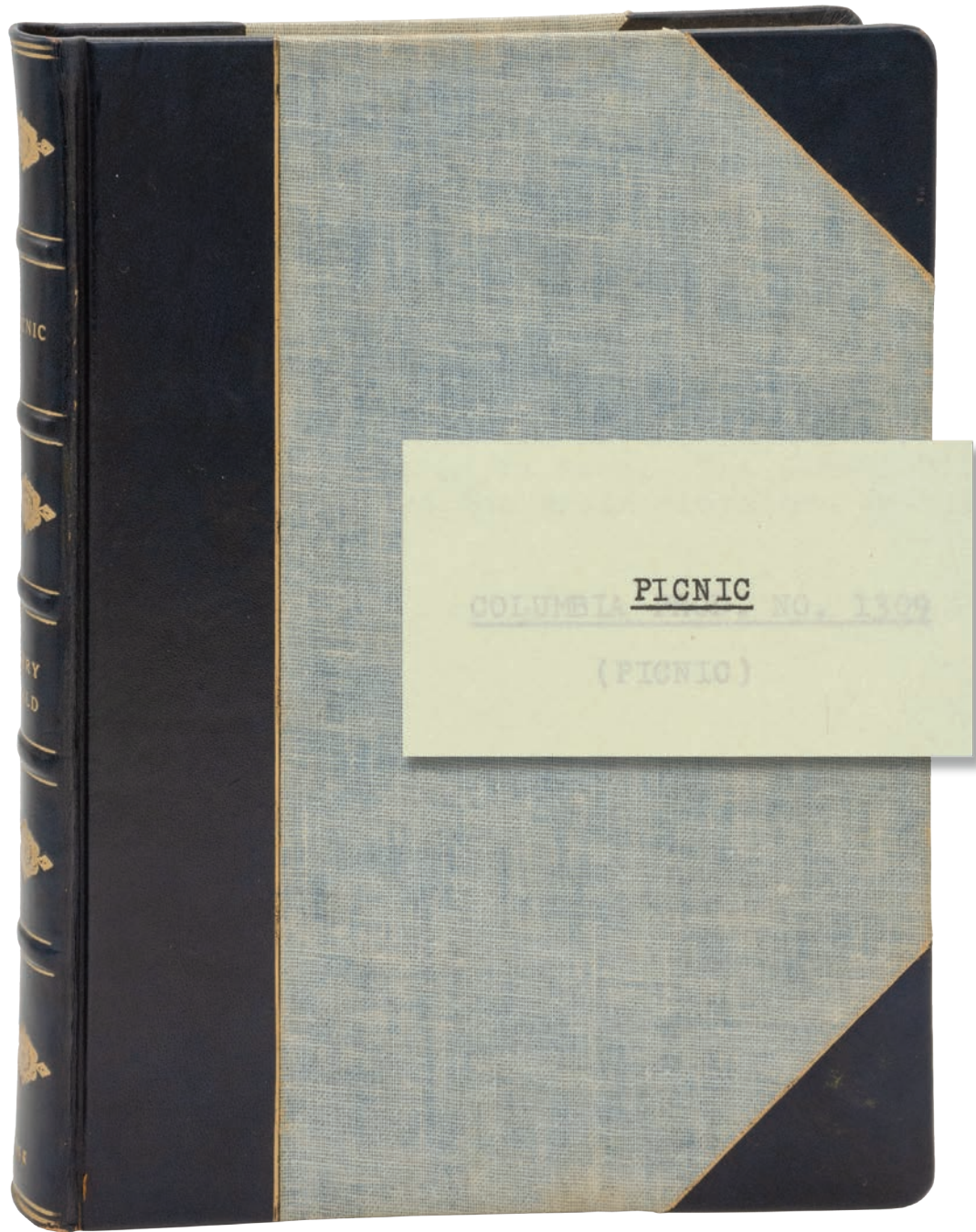
**DICK POWELL, GINGER ROGERS (STARRING)  
RAY ENRIGHT (DIRECTOR)  
Twenty Million Sweethearts**

Final script for the 1934 film musical, dated December 20, 1933, and seen here under the working title *Hot Air*. Specially bound copy belonging to screenwriter Jerry Wald, with his name in gilt on the front board. Inscribed to Wald by actor Dick Powell: "To Jerry Wald / Thanks for letting me work in your first story / I hope it's the beginning of a swell success for both of us / Very Kindest Regards / Dick Powell / 12/28/33."

A pre-Code comedy following a singing waiter on his rise to fame as a radio star, aided by his wife, whose own career in radio is flagging, and a dishonest agent. Ginger Rogers' performance as the waiter's wife was widely praised, and subsequently proved to be her breakthrough role.

**\$3750**





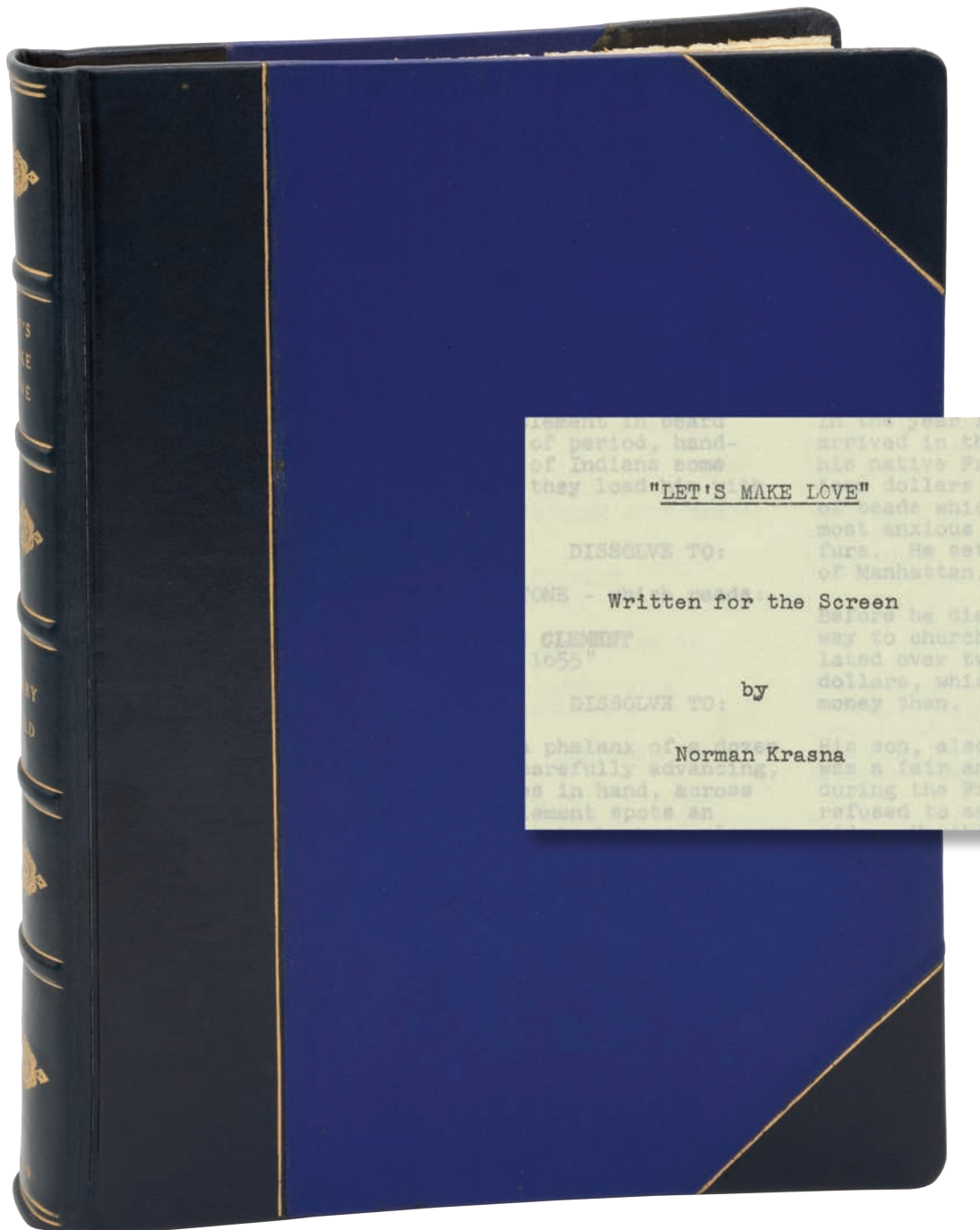
**67** **WILLIAM HOLDEN, KIM NOVAK (STARRING)**  
**JOSHUA LOGAN (DIRECTOR)**  
**Picnic**

Revised Final Draft script for the 1955 film, dated May 2, 1955. Specially bound copy belonging to producer Jerry Wald, with his name in gilt on the spine.

Based on the Pulitzer Prize-winning 1953 play by William Inge, set over the course of Labor Day in a small town in rural Kansas in 1955. Nominated for six Academy Awards, winning two.

**\$2750**





68

**MARILYN MONROE, GENE KELLY, YVES MONTAND (STARRING)**  
**GEORGE CUKOR (DIRECTOR)**  
**Let's Make Love**

Second Revised Shooting Final script for the 1960 film musical, dated January 15, 1960. Specially bound copy belonging to producer Jerry Wald, with his name in gilt on the spine. 26 reference photographs bound in variously among the script pages.

A billionaire poses as an actor in order to gain a part in an off-Broadway musical revue, hoping

to romance the show's beautiful leading lady. In an attempt to impress her, the billionaire hires Milton Berle, Gene Kelly, and Bing Crosby (playing themselves) to teach him how to deliver jokes, dance, and sing, respectively.

**\$4000**



A Scene from the 20th Century-Fox Production  
"LET'S MAKE LOVE"  
In CinemaScope

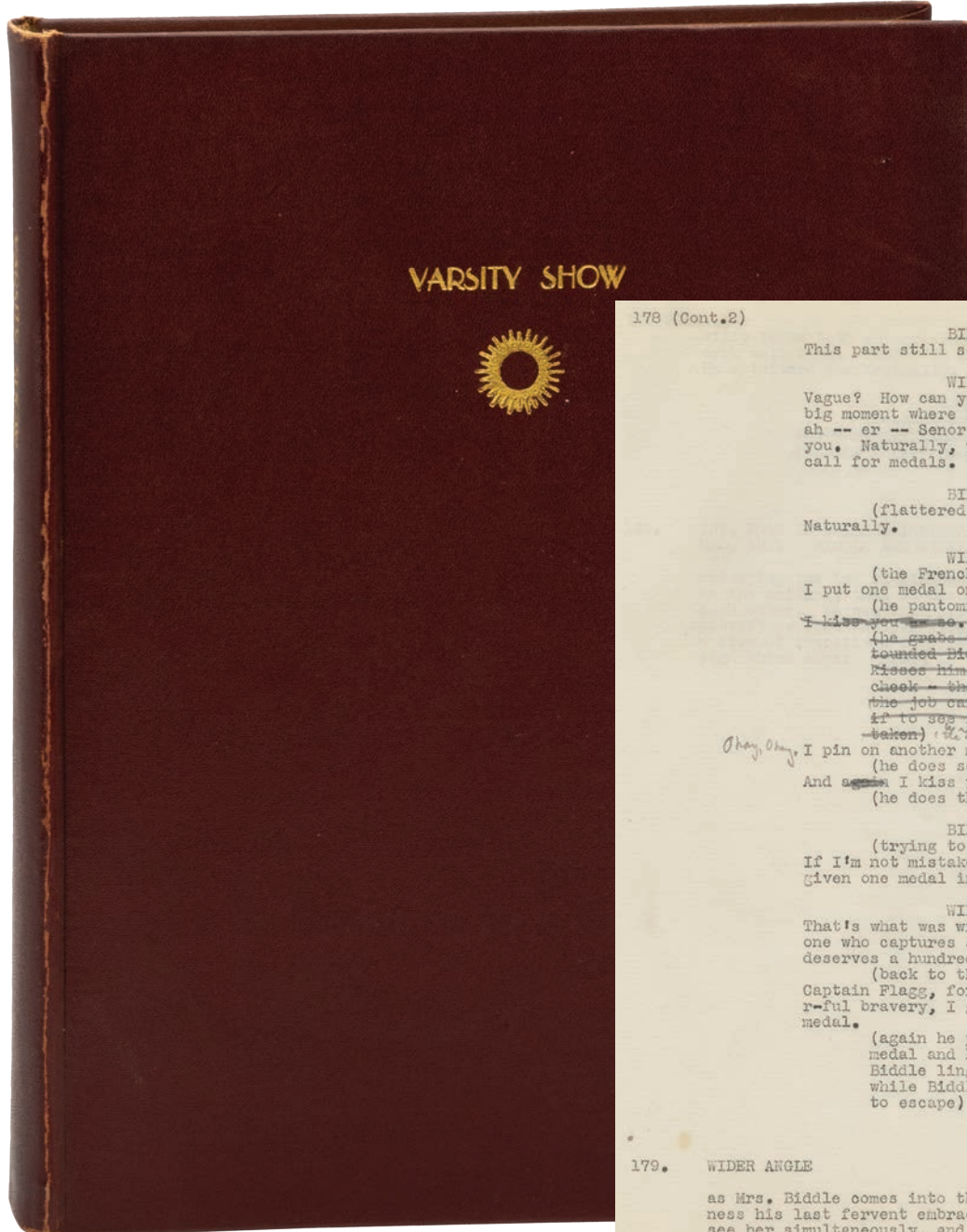


A Scene from the 20th Century-Fox Production  
"LET'S MAKE LOVE"  
In CinemaScope



A Scene from the 20th Century-Fox Production  
"LET'S MAKE LOVE"  
Printed in the U.S.A. In CinemaScope





178 (Cont.2)

BIDDLE:  
This part still seems vague to me.

WILLY:  
Vague? How can you ever forget that big moment where I, General -- ah -- er -- Senor Caballero come to you. Naturally, your brave deeds call for medals.

BIDDLE:  
(flattered)  
Naturally.

WILLY:  
(the Frenchman)  
I put one medal on your chest --  
(he pantomimes this)  
I kiss you -- so....  
(he grabs the as-  
tounded Biddle and  
kisses him on each  
cheek -- then inspects  
the job carefully as  
it to see if it has  
taken) (the Frenchman again)  
Ohay, Ohay, I pin on another medal....  
(he does so)  
And ~~again~~ I kiss you,....  
(he does this) ~~again~~

BIDDLE:  
(trying to get away)  
If I'm not mistaken, I was only given one medal in the play.

WILLY:  
That's what was wrong with it. Any one who captures a machine gun nest deserves a hundred medals.  
(back to the French)  
Captain Flagg, for your so wonder-ful bravery, I give to you another medal.  
(again he pins on a medal and kisses Biddle lingeringly while Biddle tries to escape)

179. WIDER ANGLE

as Mrs. Biddle comes into the room just in time to witness his last fervent embrace. Both Biddle and Willy see her simultaneously, and Willy releases Biddle.

(CONTINUED)

*Biddle (getting excited) Now I remember. Then you kiss me so! He hurried the surprised Willie firmly. Willie Oh, but you should have done that. Mrs. Flagg then Capt. Flagg and you pin the medals on me. Biddle Not at all. In a better way for the Captain.*

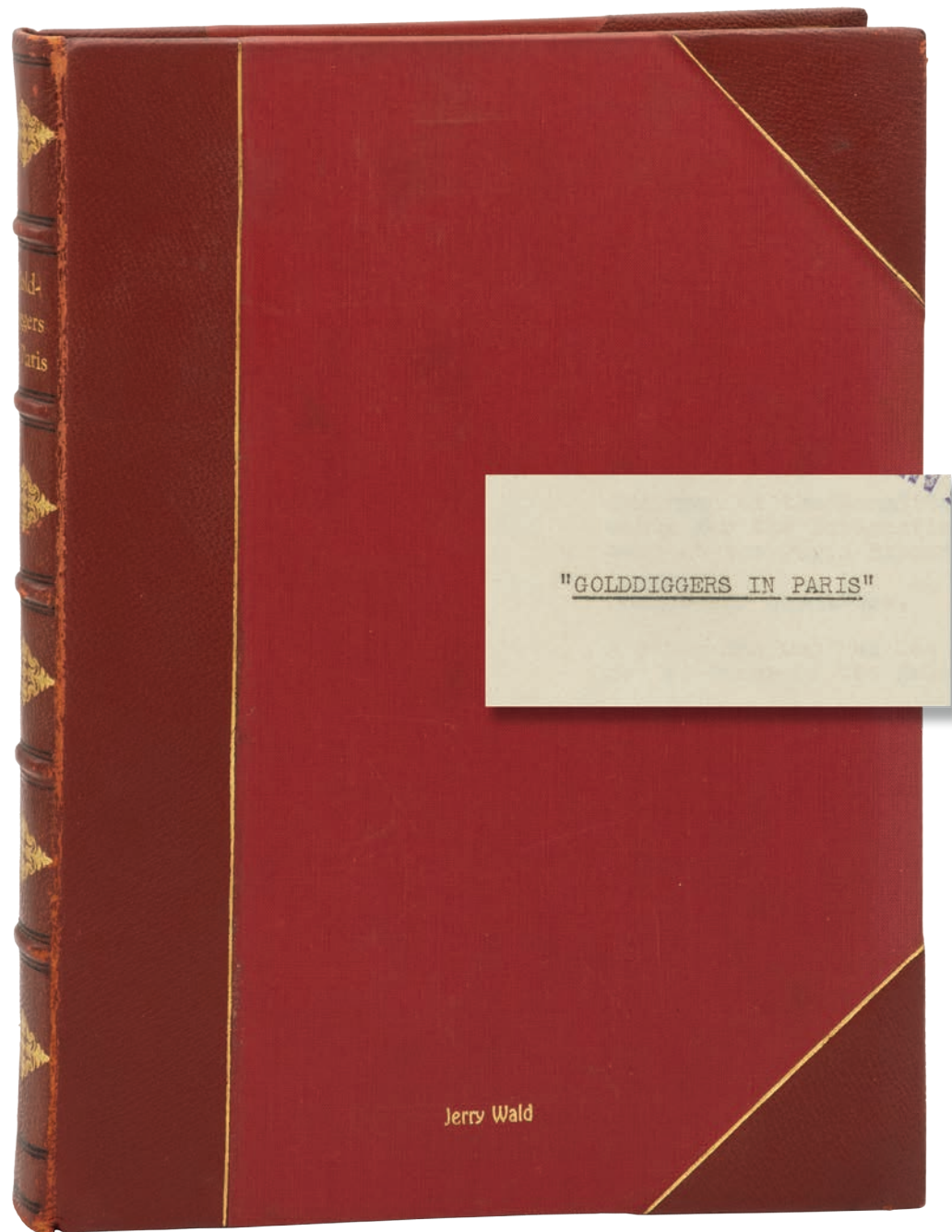
# 69

**DICK POWELL (STARRING)**  
**BUSBY BERKELEY (CHOREOGRAPHER)**  
**WILLIAM KEIGHLEY (DIRECTOR)**  
**Varsity Show**

Second Revised Final Draft script for the 1937 film musical, dated April 23, 1937. Specially bound copy belonging to screenwriter Jerry Wald, with his name in gilt on the bottom of the front board, and his annotations in manuscript ink and pencil on eight pages.

College students rebel when their professor doesn't allow swing music in their varsity show. They enlist the help of an alumni, a big Broadway star, not knowing his last three productions were flops. The film's Busby Berkeley finale was nominated for an Academy Award for Best Dance Direction.

\$2500



**70** **RUDY VALLEE (STARRING)**  
**RAY ENRIGHT, BUSBY BERKELEY (DIRECTORS)**  
**Gold Diggers in Paris**

Final script for the 1938 film musical, dated January 4, 1938. Specially bound copy belonging to story writer Jerry Wald, with his name in gilt on the front board.

The fifth and final film in Warner Brothers' series of successful and gorgeously choreographed *Gold Digger* films. Dance sequences directed by Busby Berkeley.

**\$2250**

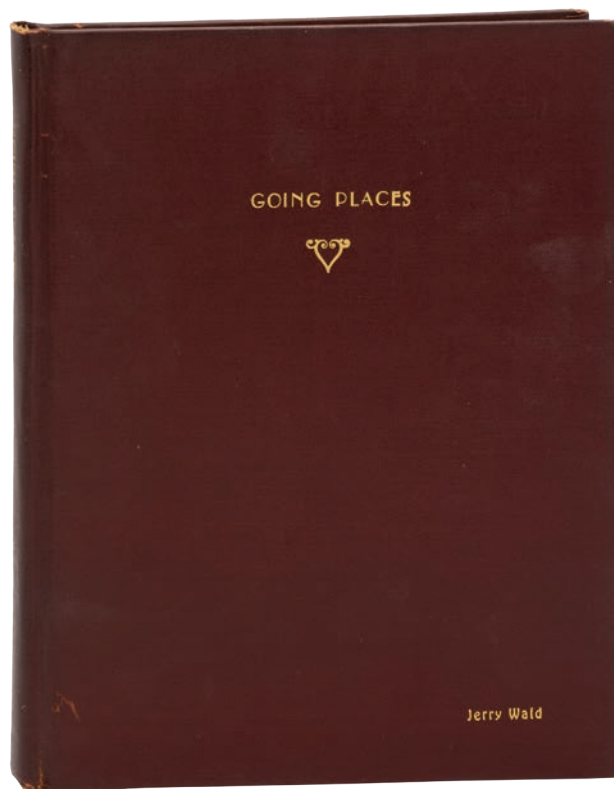


**71** **RAY ENRIGHT (DIRECTOR)**  
**DICK POWELL, RONALD REAGAN (STARRING)**  
**Going Places**

Final Draft script for the 1938 film musical, dated July 28, 1938. Specially bound copy belonging to screenwriter Jerry Wald, with his name in gilt.

Based on the 1920 Broadway play *The Hottentot* by Victor Mapes and William Collier Sr. Previously made as a silent film in 1922, and in 1929 as an early talkie, both under the title *The Hottentot*. A sports store salesman poses as a famous jockey to advertise a line of riding clothes, only to become entangled in his lies when two gamblers try to fix him up with a wild horse named Jeepers Creepers.

**\$2500**

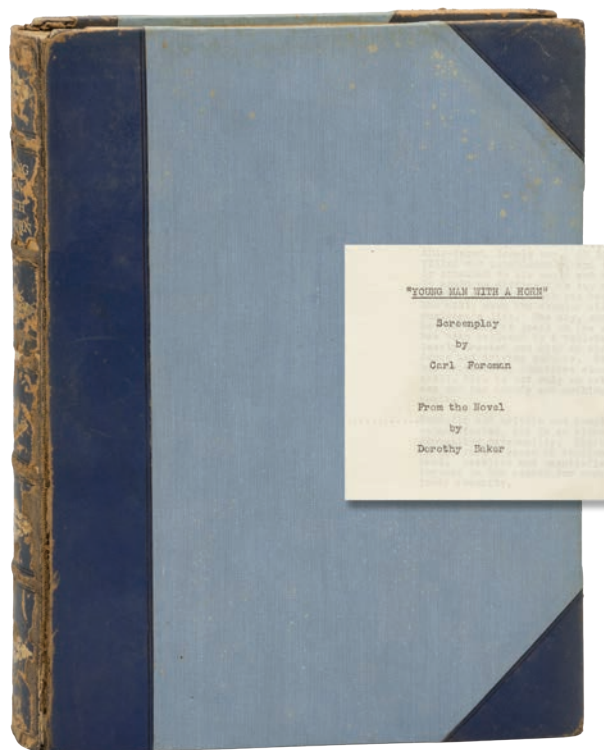


**72** **KIRK DOUGLAS, LAUREN BACALL, DORIS DAY (STARRING)**  
**MICHAEL CURTIZ (DIRECTOR)**  
**Young Man with a Horn**

Draft script for the 1950 film, undated, circa 1950. Specially bound copy belonging to producer Jerry Wald, with his name in gilt on the spine. Twelve reference photographs bound in variously among the script pages.

Based on the 1938 novel by Dorothy Baker, in turn loosely inspired by the life of famed jazz cornetist Bix Beiderbecke. A young trumpet player finds himself caught in a love triangle between a talented singer and a beautiful but disturbed heiress.

**\$2250**

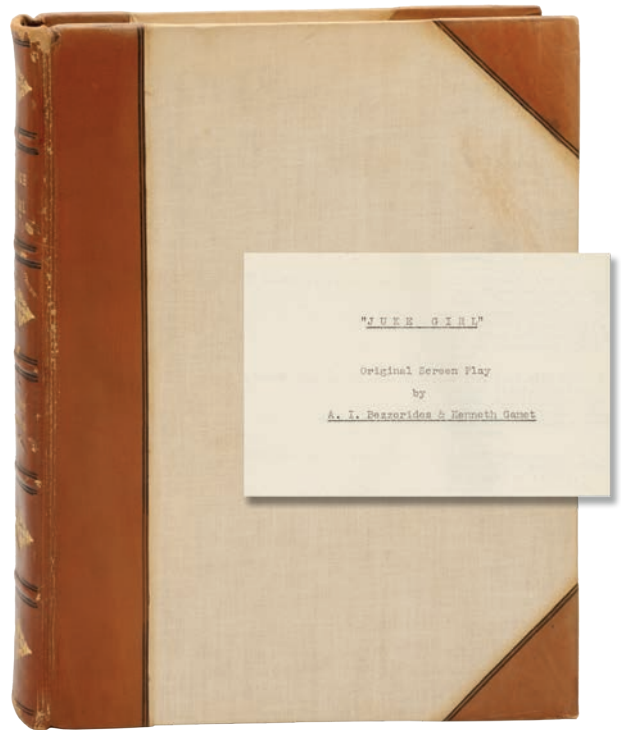


**73** **RONALD REAGAN, ANN SHERIDAN**  
**(STARRING)**  
**CURTIS BERNHARDT (DIRECTOR)**  
**Juke Girl**

Final script for the 1942 film, dated October 3, 1941. Specially bound copy belonging to producer Jerry Wald, with his name in gilt on the spine. Eight reference photographs from the film bound in variously among the pages.

In Florida, during the Great Depression, a migrant farm worker and his girlfriend become involved in a labor organizing effort, leading to consternation and violence in the tight-knit community.

**\$1850**

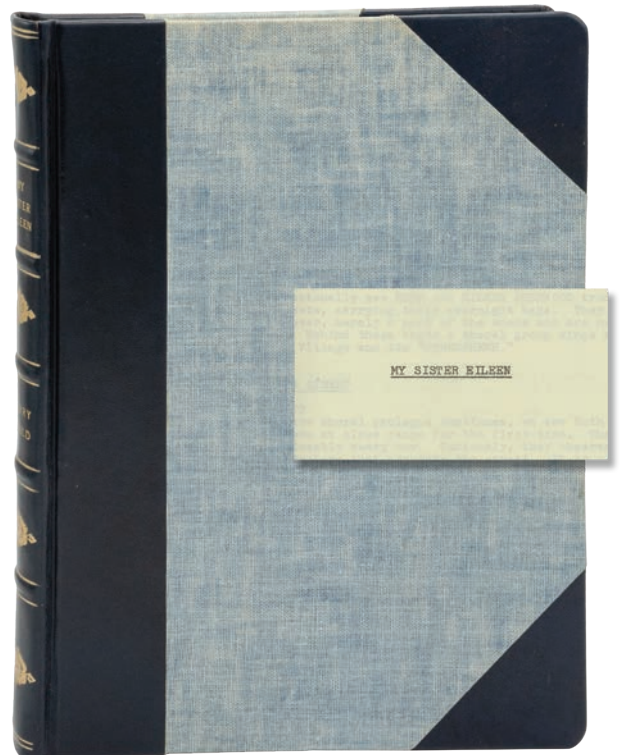


**74** **BOB FOSSE (STARRING, CHOREOGRAPHER)**  
**JANET LEIGH, JACK LEMMON (STARRING)**  
**RICHARD QUINE (DIRECTOR)**  
**My Sister Eileen**

Revised Final Draft script for the 1955 film musical, dated October 4, 1954. Specially bound copy belonging to producer Jerry Wald, with his name in gilt on the spine.

Based on the 1940 play by Joseph A. Fields and Jerome Chodorov, about two sisters who move from Ohio to New York City, settling in a derelict basement apartment in Greenwich Village. Bob Fosse's first film credit as choreographer.

**\$1750**





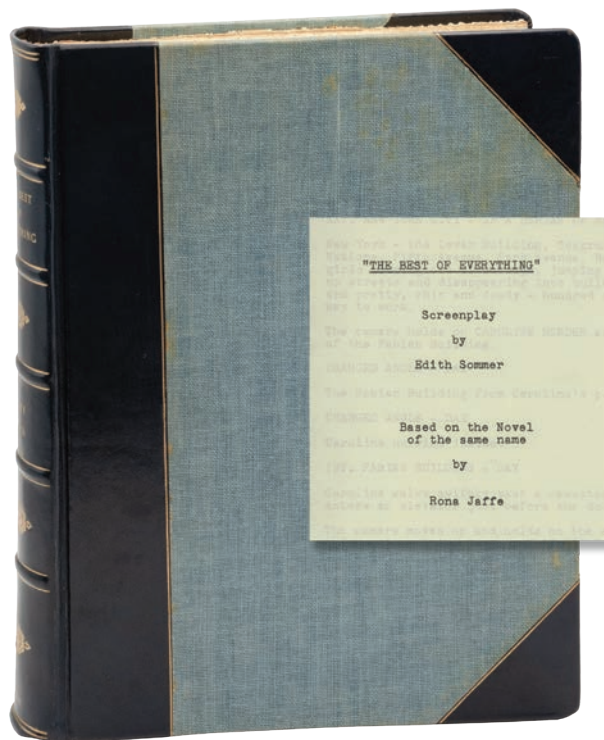
# 75

**JEAN NEGULESCO (DIRECTOR)**  
**HOPE LANGE, STEPHEN BOYD (STARRING)**  
**The Best of Everything**

Shooting Final script for the 1959 film, dated May 26, 1959. Specially bound copy belonging to producer Jerry Wald, with his name in gilt on the spine. 42 reference photographs from the film bound in variously among the script pages. Script is followed by five pages, A-E, which reiterate the film's final scene and list ten scenes "still to be shot in the [interior] of the Fabian offices."

Based upon the 1958 novel by Rona Jaffe, about three young women who share an apartment in New York and work together at a Madison Avenue publishing firm. Nominated for two Academy Awards.

**\$1650**



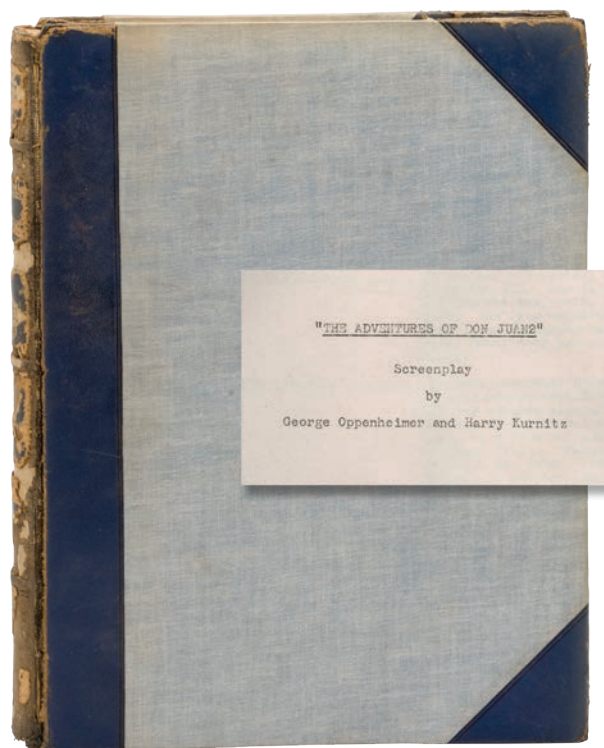
# 76

**VINCENT SHERMAN (DIRECTOR)**  
**ERROL FLYNN, VIVECA LINDFORS (STARRING)**  
**Adventures of Don Juan**

Draft script for the 1949 film, undated, circa 1948. Specially bound copy belonging to producer Jerry Wald. Ten reference photographs from the film bound in variously among the script pages.

A dramatization of the experiences of Spanish lothario Don Juan, who returns to Spain following a diplomatic scandal caused by a dalliance with the fiancée of a Spanish nobleman. Nominated for two Academy Awards, winning one.

**\$1450**

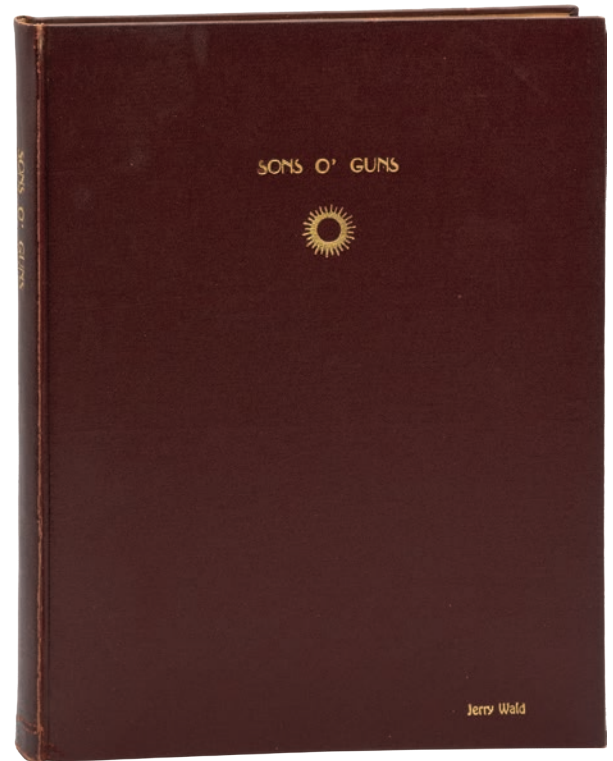


## 77 **JOAN BLONDELL, JOE E. BROWN (STARRING)** **LLOYD BACON (DIRECTOR)** **Sons o' Guns**

Revised Final script for the 1936 film musical, dated January 13, 1936. Specially bound copy belonging to screenwriter Jerry Wald, with his name in gilt on the front board. Signed by actor Joe E. Brown on the distribution page.

Based on the successful 1929 Broadway play by Jack Donahue and Fred Thompson. During World War I, an actor joins the US Army and is sent to France, where he falls in love with a barmaid.

**\$1500**

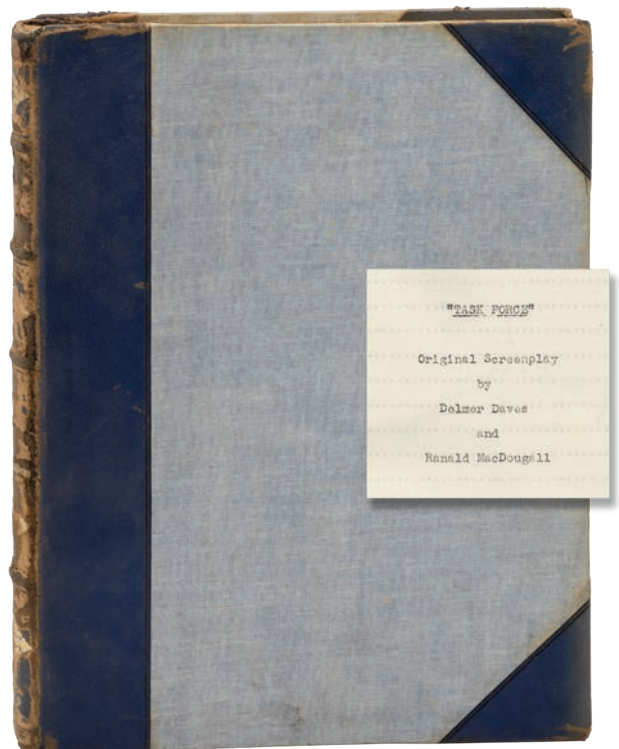


## 78 **DELMER DAVES (DIRECTOR)** **GARY COOPER, JANE WYATT (STARRING)** **Task Force**

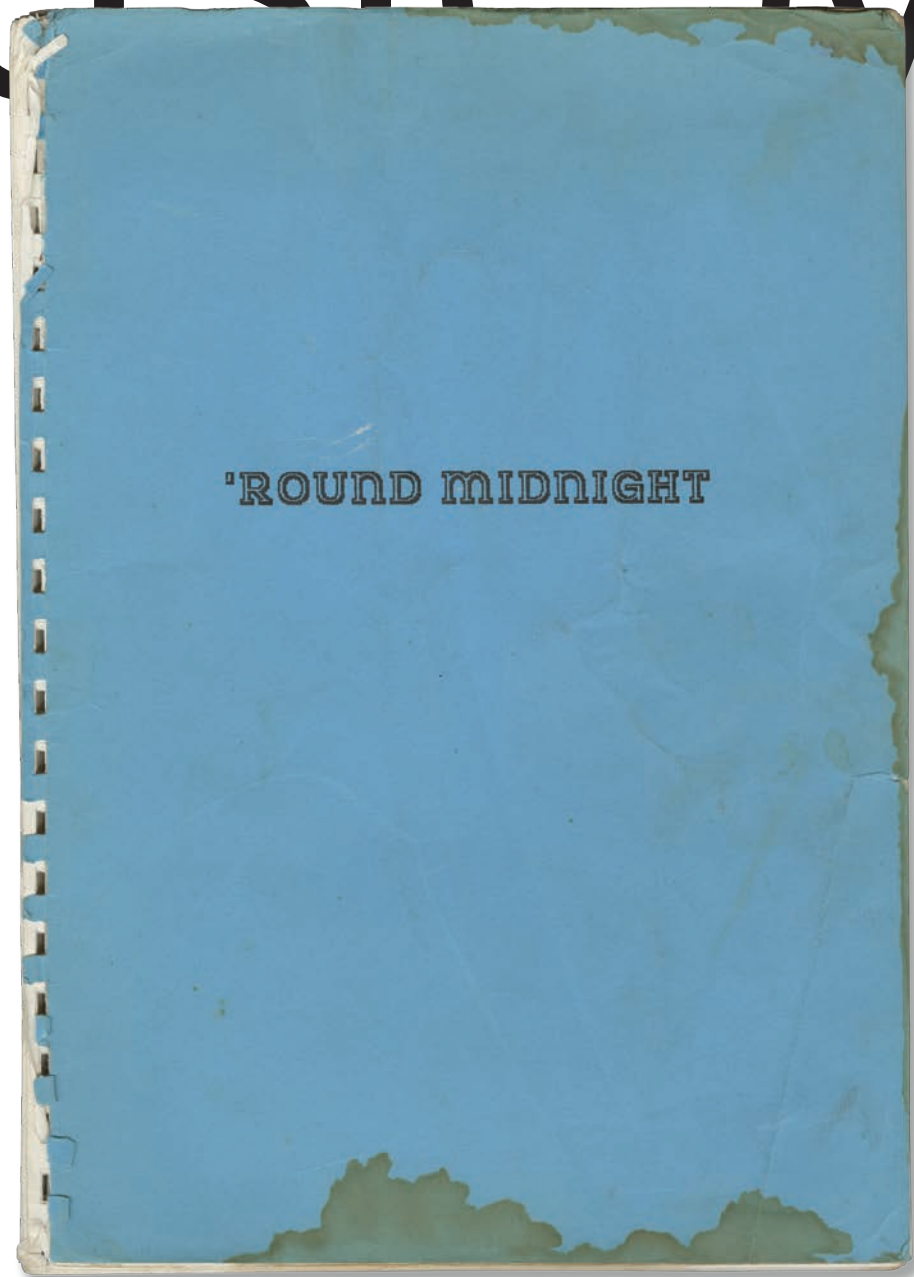
Draft script for the 1949 film, dated October 22, 1948. Specially bound copy belonging to producer Jerry Wald. Seven reference photographs from the film bound in variously among the script pages.

A retiring aviator reminisces about his 28 year career in the US Navy, and his role in the development of the aircraft carrier.

**\$1450**







79

**BERTRAND TAVERNIER (DIRECTOR)**

**DEXTER GORDON, FRANCOIS CLUZET, HERBIE HANCOCK (STARRING)**

**'Round Midnight**

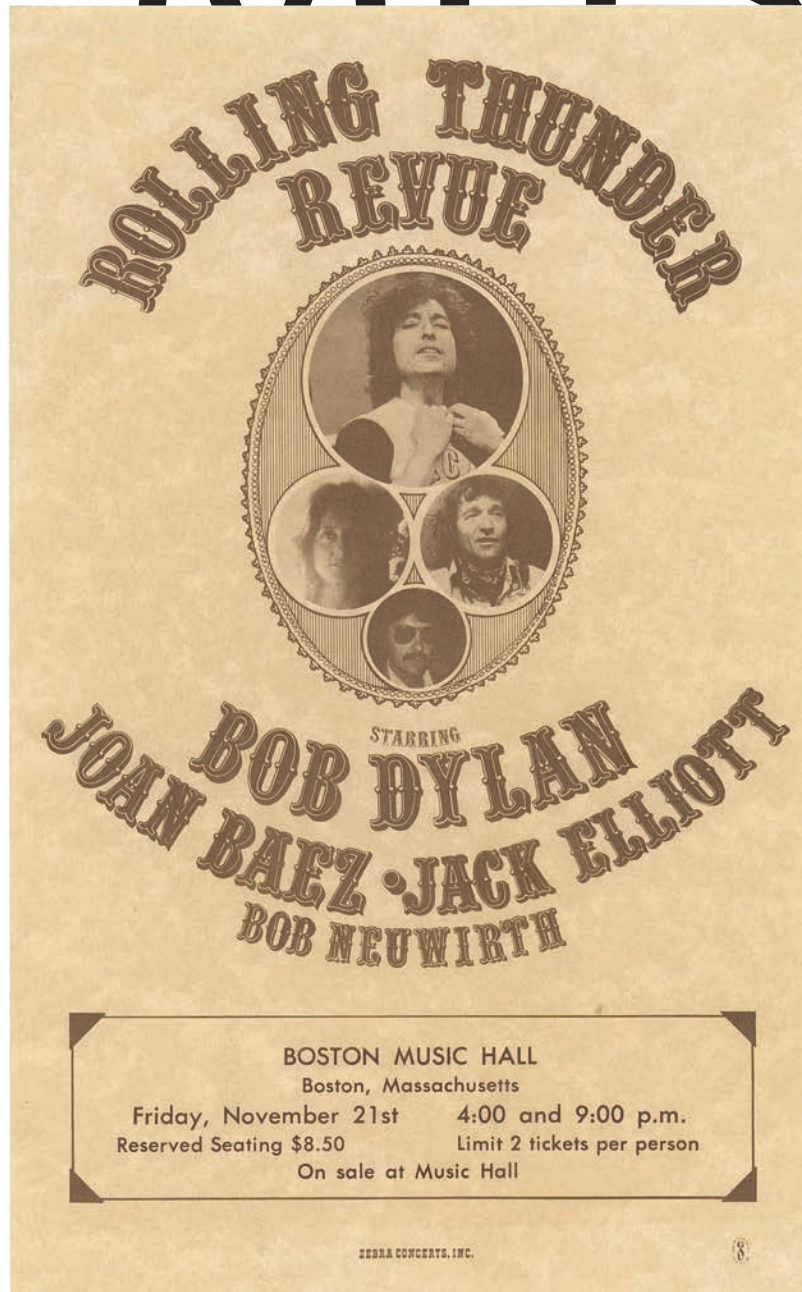
Draft script for the 1986 film, undated, circa 1986.

Loosely based on the 1986 memoir *Dance of the Infidels* by Francis Paudras, about Paudras' friendship with jazz musician Bud Powell during his expatriate days in Paris. Today considered one of the greatest

films about jazz culture ever made. Winner of an Academy Award for Best Score by Herbie Hancock, nominated for Best Actor for Dexter Gordon.

**\$1875**

# SIC MUSIC



80

## Original flyer for Bob Dylan's Rolling Thunder Revue at Boston Music Hall, 1975

Vintage handbill for two performances of the Rolling Thunder Revue, held at the Boston Music Hall at 4:00 and 9:00 PM on November 21, 1975.

Dylan's Rolling Thunder Revue was a 1975-1976 concert tour with an evolving roster of musicians, including Joan Baez, Jack Elliott, and Bob Neuwirth, as well as Roger McGuinn, Joni Mitchell, Mick Ronson, and many others. The tour played smaller auditoriums and less populated cities with the intention of offering concertgoers a more intimate performance.

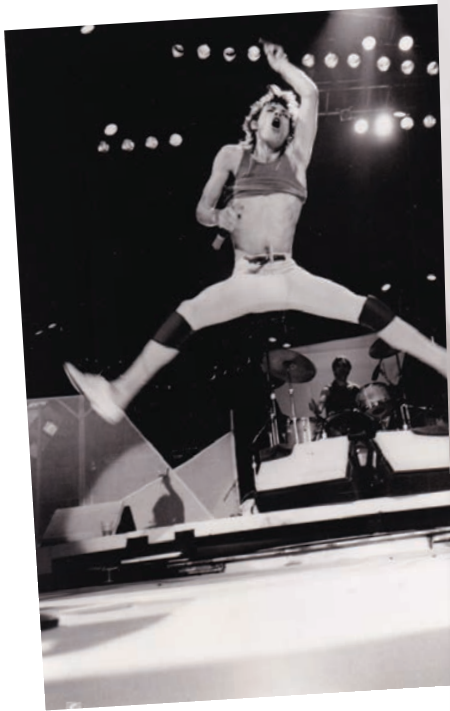
The tour included 57 concerts in two legs, the first in the fall of 1975 through the American northeast and Canada, and the second in the spring of 1976 through the American south and southwest.

The 2019 album *Bob Dylan—The Rolling Thunder Revue: The 1975 Live Recordings* included 19 tracks from the afternoon Boston Music Hall performance and the entirety of the evening performance.

5 x 8 inches. Near Fine.

\$1700





81

**THE ROLLING STONES (STARRING)**  
**ALBERT MAYSLES, DAVID MAYSLES, CHARLOTTE ZWERIN (DIRECTORS)**  
**Gimme Shelter**

Collection of twelve vintage borderless photographs from the landmark 1970 documentary, consisting of seven double-weight satin finish photographs and five single-weight glossy photographs. Shown are all members of the Rolling Stones both on and off stage, as well as the Maysles brothers, Tina Turner, and a multitude of crazed fans.

A film associated with the Direct Cinema movement of the 1950s and 1960s, but just as much with the beginning of a new style of "reactionary" documentary filmmaking, wherein the events being

documented lead the film instead of the other way around. Considered by many to be the greatest rock documentary ever made, encapsulating the chaotic, bleak, and ultimately timely downfall of the peace and love era.

Approximately 9.5 x 7 inches. Most Near Fine, two photographs with light soil and wear at the bottom right corners.

**\$1500**





82

**MARCEL CAMUS (DIRECTOR)****BRENO MELLO, MARPESSA DAWN, LOURDES DE OLIVEIRA (STARRING)****Black Orpheus**

Collection of eight vintage oversize borderless double weight reference photographs from the 1959 French film.

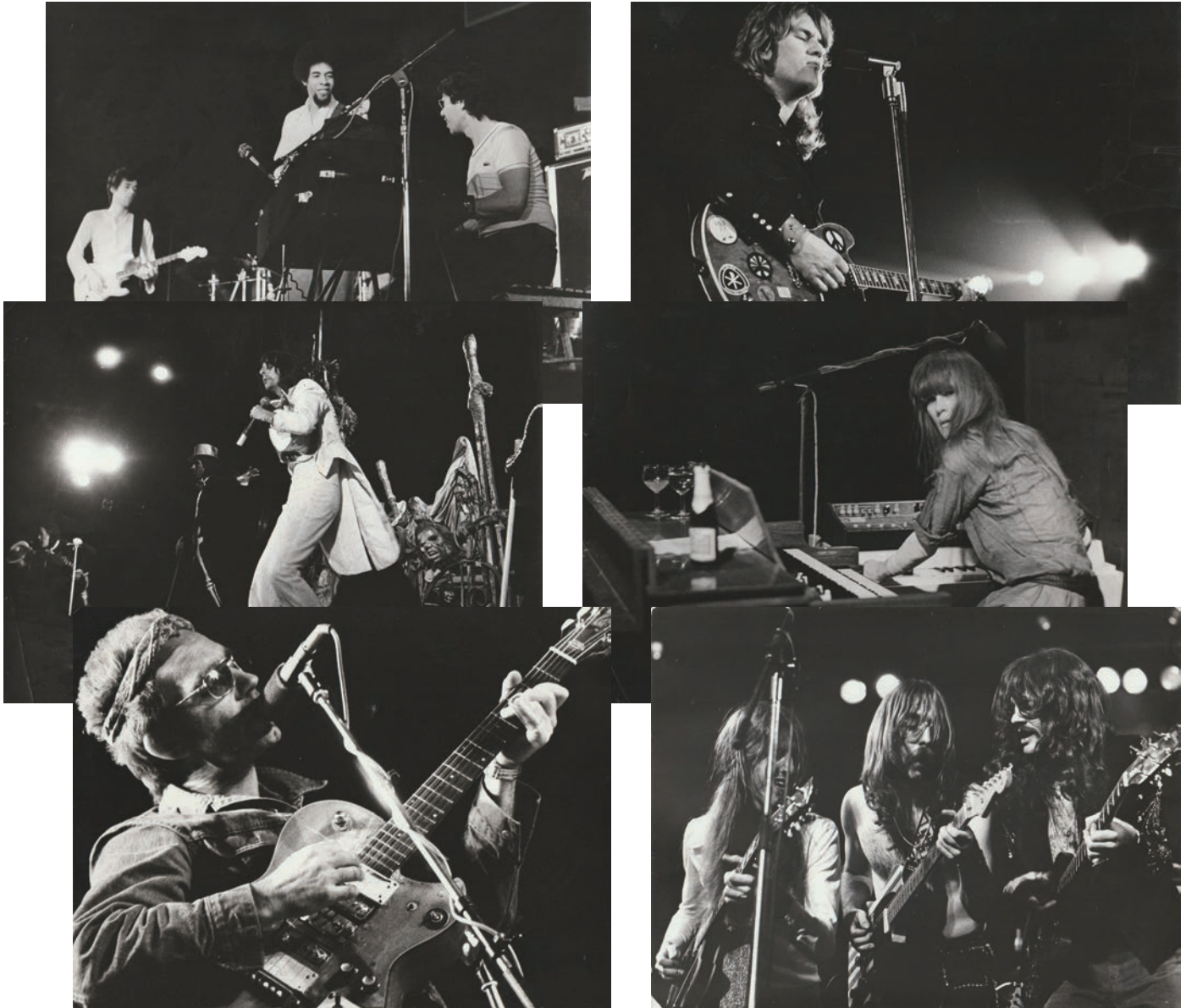
A key film, capturing the essence of an era, a music, and a place—namely the modern Carnival, bossa nova, and Brazil—and an important intersection of European and Brazilian viewpoints, merging the talents of French director Marcel Camus and Brazilian composer-performers Antonio Carlos

Jobim and Luis Bonfá. Winner of the Palme d'Or and the Academy Award for Best Foreign Language Film.

Set and shot on location in Rio de Janeiro, Brazil.

12 x 9.5 inches. Very Good plus, with light wear to the corners.

**\$925**



83

**CLAUDE GASSIAN**

Collection of eleven original photographs of rock and jazz musicians, circa 1973

Collection of eleven vintage borderless photographs of rock, pop, and jazz musicians performing circa 1973, taken by noted French photographer Claude Gassian. With Gassian's stamp on the verso of every photograph.

Collection includes two photographs of Alice Cooper, one photograph of J.J. Cale, one photograph of Chick Corea, Stanley Clarke, and Al Di Meola (Return to Forever), one photograph of Carla Bley at an electric keyboard, two photographs of Bryan Ferry with Roxy Music, one photograph of John McLaughlin and Jean-Luc Ponty (Mahavishnu Orchestra), one photograph of Alvin Lee (with Ten Years After), and one photograph of Tom Johnston,

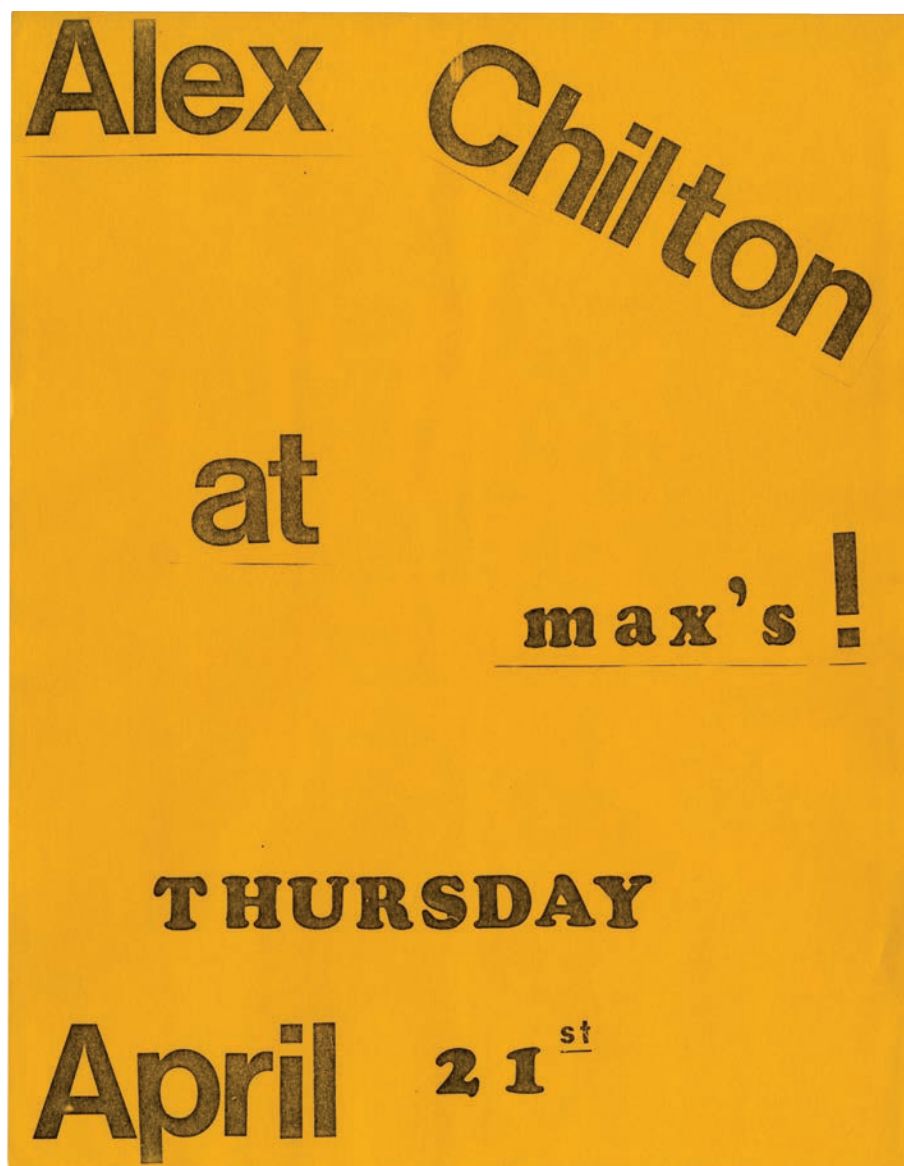
Jeff "Skunk" Baxter, and Patrick Simmons (The Doobie Brothers).

Born in Paris in 1949, Claude Gassian began his career in the 1970s, capturing numerous iconic images of rock-and-roll musicians throughout that decade. His work has been the subject of several exhibitions, and has been featured in several photography books, including *Rock Images* (1990) and *Claude Gassian photographies 1970-2001* (2001).

9.5 x 7 inches. Very Good to Near Fine, some with light edgewear and faint aging to the emulsion.

**\$1500**





84

### Original flyer for a 1977 performance by Alex Chilton at Max's Kansas City

Vintage flyer for a performance by Alex Chilton at the legendary Max's Kansas City on Thursday, April 21, 1977, squarely in the midst of Chilton's no wave tenure in Manhattan.

Located at 213 Park Avenue South in New York City, Max's Kansas City served as a gathering place for musicians, poets, artists, and politicians in the 1960s and 1970s. In its earliest days, Max's was the choice hangout for artists of the New York School, whose presence attracted an additional layer of jet set due to its location in the city. It was also a favorite hangout of Andy Warhol and his entourage, who dominated the back room. Members of the glam rock scene also held residence, including David Bowie, Iggy Pop, Lou Reed, and Alice Cooper. The Velvet Underground played the club regularly,

followed in time by Patti Smith, the New York Dolls, and the earliest bands in the New York punk scene.

Max's closed at the end of 1974 as its popularity among the art and glam crowd was in decline. In 1975 the club reopened and new programmer Peter Crowley began booking many of the acts that played at CBGBs, making Max's something of an uptown version of that club. It was during this era that no wave artists, including Chilton, frequented the club both as patrons and performers.

Yellow stock paper. 8.5 x 11 inches. Fine.

**\$350**

# PERSONS C

85

**BRUCE WEBER**

Original oversize photograph of Marianne Faithfull in 1992

Vintage oversize photograph of singer Marianne Faithfull in 1992. Boldly inscribed by photographer Bruce Weber to Faithfull on the verso ("For M / I'm wild about you / Bruce / Bruce Weber / NYC 1992"), with Weber's stamp on the same.

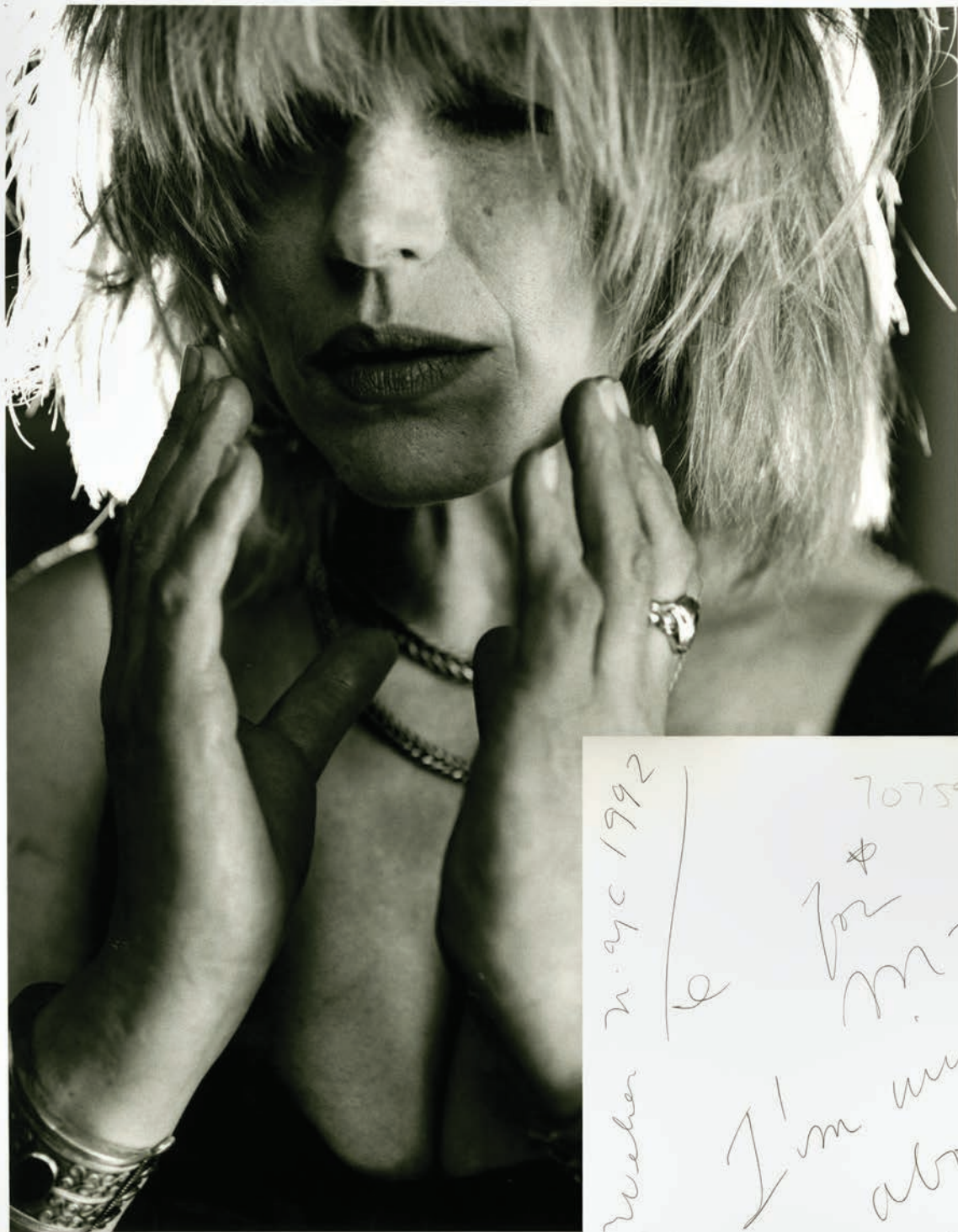
A stunning photograph, taken in the midst of what could be described as Faithfull's second reinvention. The first was in 1979, with *Broken English*, an album that simultaneously prefigured and outlasted

1980s pop. The second was in 1987, with *Strange Weather*, a dark and utterly compelling collection of "new standards" arranged by Bill Frisell, featuring compositions by a wild range of songwriters—from Lead Belly to Doc Pomus to Tom Waits—with detours to Faithfull's touchstones, including Bob Dylan, Mick Jagger, and Keith Richards.

**\$3500**



# OF INTERES



Bruce Weber nyc 1992

BRUCE WEBER ©

70759-12/11

for  
m.  
I'm wild  
about  
you

Bruce

## PERSONS OF INTEREST



# 86

**FEDERICO FELLINI (DIRECTOR)**

**CLAUDIA CARDINALE, MARCELLO MASTROIANNI, ANOUK AIMÉE (STARRING)**

**8 1/2**

Four vintage oversize borderless reference photographs from the 1963 Italian film, showing Federico Fellini directing actors Marcello Mastroianni and Sandra Milo on the set. Mimeo snipes on the versos, along with agency stamps and the stamp of photographer Tazio Secchiarolli.

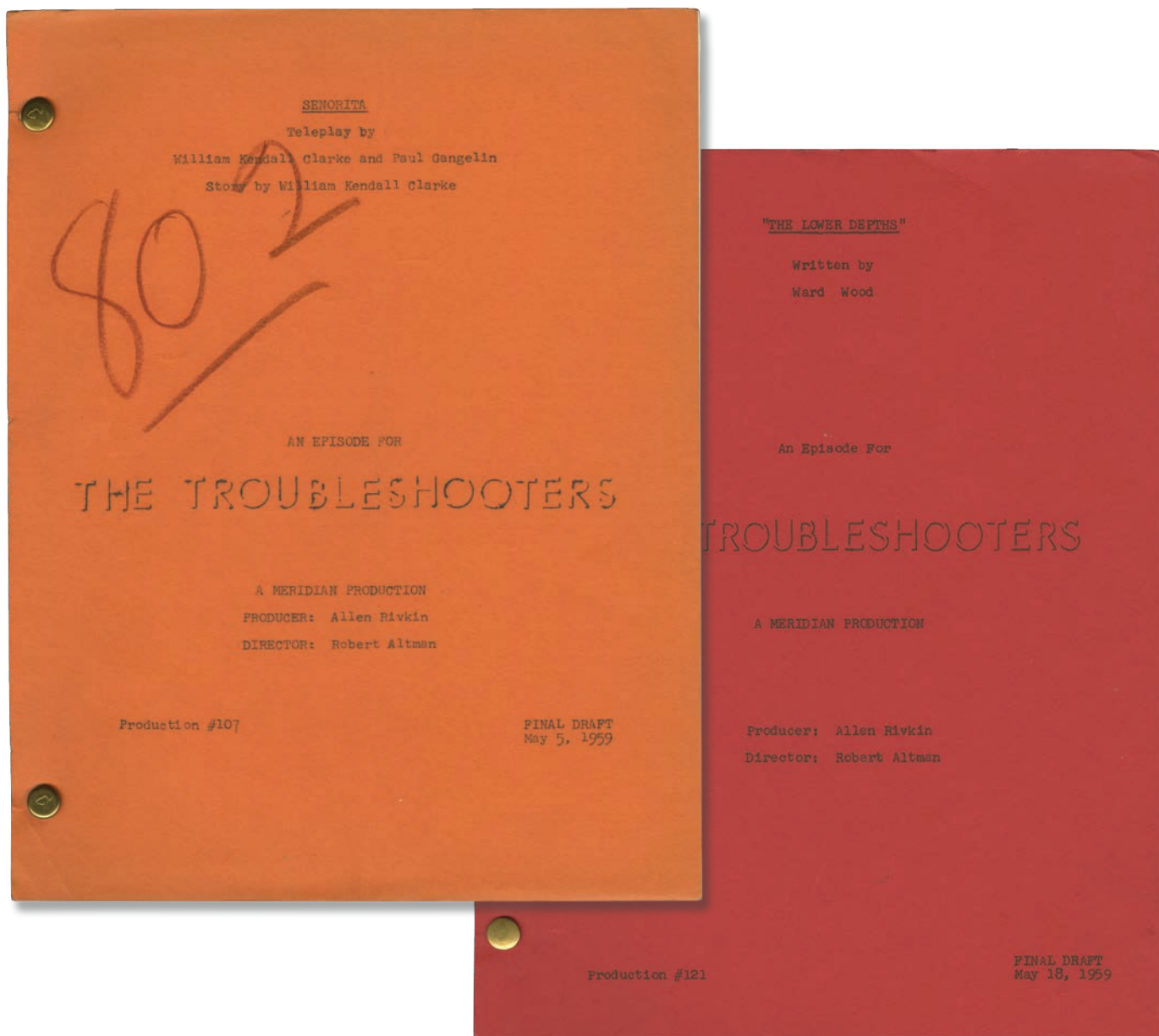
Fellini's avant-garde, autobiographical masterpiece, about an aging Italian director who begins to retreat into his memories and fantasies while attempting to

make his latest film. Winner of the Academy Award for Best Foreign Language Film, and nominated for three other awards, including Best Original Screenplay and Best Director.

10.75 x 8.25 inches. Near Fine.

**\$1650**





## 87 ROBERT ALTMAN (DIRECTOR) KEENAN WYNN, BOB MATHIAS (STARRING) The Troubleshooters

Collection of four draft screenplays from the 1959-1960 television series. Copies belonging to an unidentified cast or crew member, with their name in manuscript ink on the front wrapper of two scripts. All four episodes directed by Robert Altman, then only just beginning his directorial career. Rare.

Collection includes one Final Draft script for episode two, one Final Draft script for episode four, one Revised Final Draft script for episode 17, and one Final Draft script for episode 22. Laid in with the screenplay for episode two is a master shooting

schedule, laying out filming locations from May 21 to May 25, 1959.

*The Troubleshooters* followed a construction team as they traveled the world for different jobs, headed by two engineers—one older, gruff, and grizzled, the other young, well-educated, and soft-spoken. The series was canceled after a single season, with 26 episodes produced in total.

**\$1500**





**88** **ARTHUR PENN (DIRECTOR)**  
**WARREN BEATTY, FAYE DUNAWAY (STARRING)**  
**Bonnie and Clyde**

Vintage oversize double weight borderless photograph taken on the set of the 1967 film, showing actress Faye Dunaway brandishing a pistol while director Arthur Penn describes the scene and co-star Warren Beatty looks on. Stamp of photographer Lee Johnson on the verso.

The beginning of the New Hollywood Cinema. Screenwriters Robert Benton and David Newman shopped their script about the notorious 1920s gangsters to every major American studio, then to François Truffaut, and then to Jean-Luc Godard, all to absolutely no avail. A young and reckless Warren Beatty, already an established Hollywood bad boy,

took an interest and brought on director Arthur Penn and, for a rewrite, screenwriter Robert Towne. According to legend, Beatty begged Jack Warner on bended knee to greenlight the production, after which the film barely got an initial release. It eventually received a general release, due more to political upheavals at Warner Brothers than to any abiding studio interest in the picture, and promptly became a box office smash.

9.5 x 14 inches. Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

**\$1650**



89

**LUCHINO VISCONTI (DIRECTOR)**  
**BURT LANCASTER, CLAUDIA CARDINALE, ALAIN DELON (STARRING)**  
**The Leopard**

Vintage oversize borderless double weight photograph of director Luchino Visconti with actors Burt Lancaster and Serge Regiani on the set of the 1963 film. Cropping annotations in manuscript pencil and the stamp of photographer G. B. Poletto on the verso.

Based on the 1958 novel by Giuseppe Tomasi di Lampedusa. Visconti's classic, spacious homage to the quiet death of the Sicilian aristocracy of the mid-

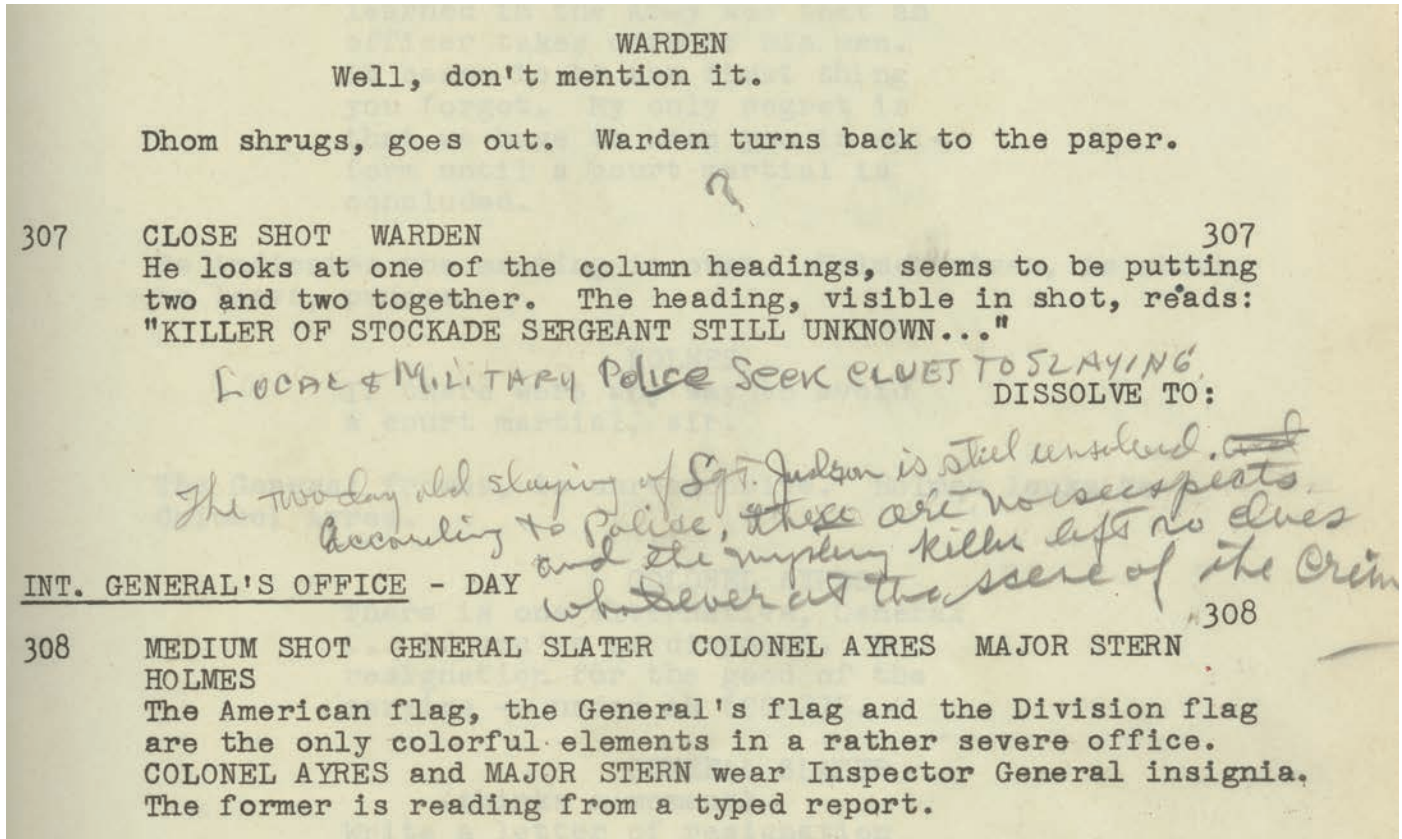
nineteenth century, one of the great films of Italian cinema. Winner of the Palme d'Or.

9.5 x 11.75 inches. Very Good plus, with a tiny bruise on the right side.

**\$1600**



# SENSATION



90

FRED ZINNEMAN (DIRECTOR)

BURT LANCASTER, DEBORAH KERR, FRANK SINATRA (STARRING)

From Here to Eternity

Revised Final Draft script for the 1953 film, dated February 23, 1953. Presentation copy belonging to producer Jerry Wald, with his name in gilt on the spine. Annotations in manuscript pencil on three leaves, noting substantive changes.

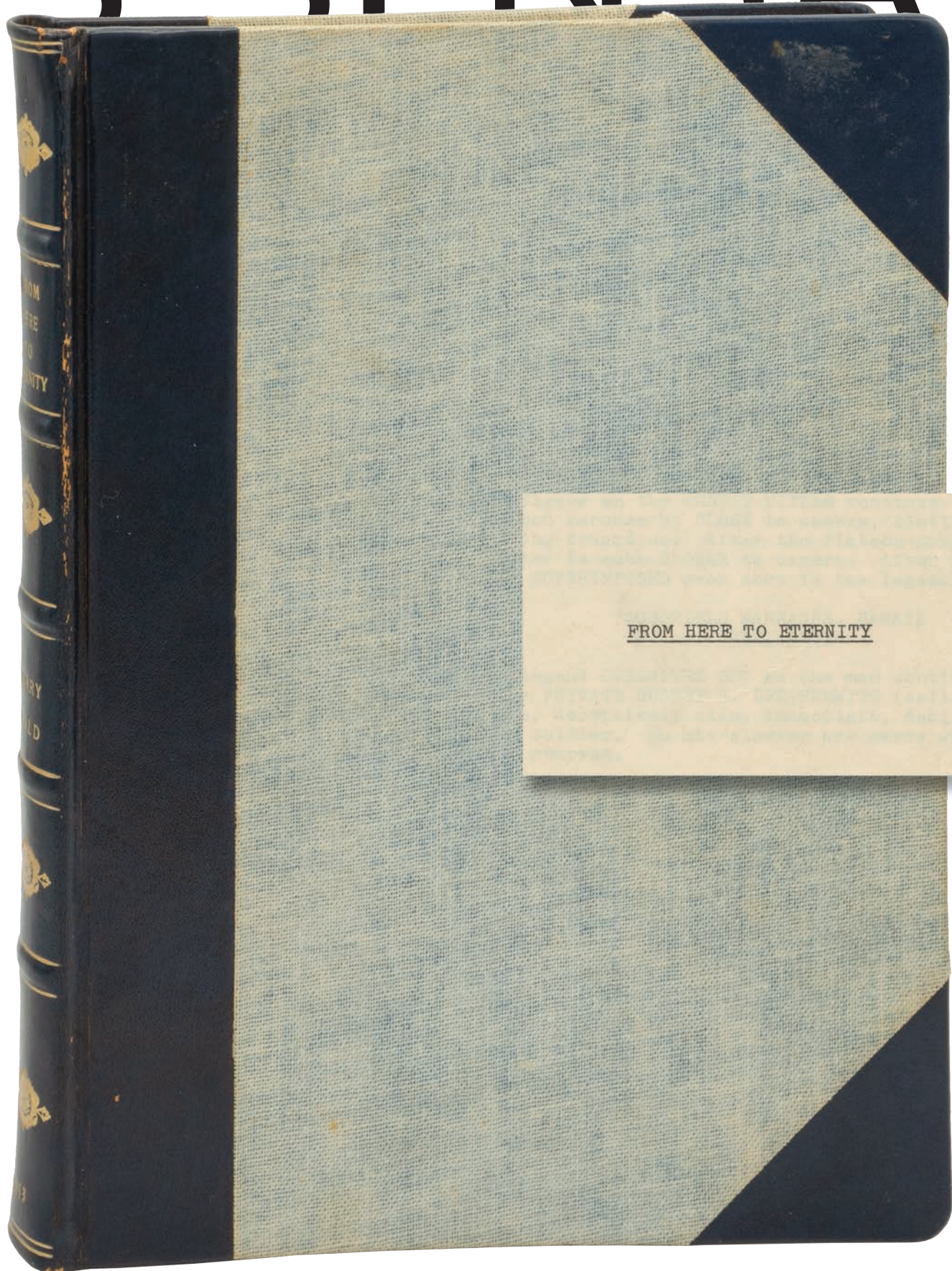
Based on the classic 1951 novel by James Jones. Winner of eight Academy Awards, and nominated for the Palme d'Or.

Set and shot on location in Hawaii.

\$6500

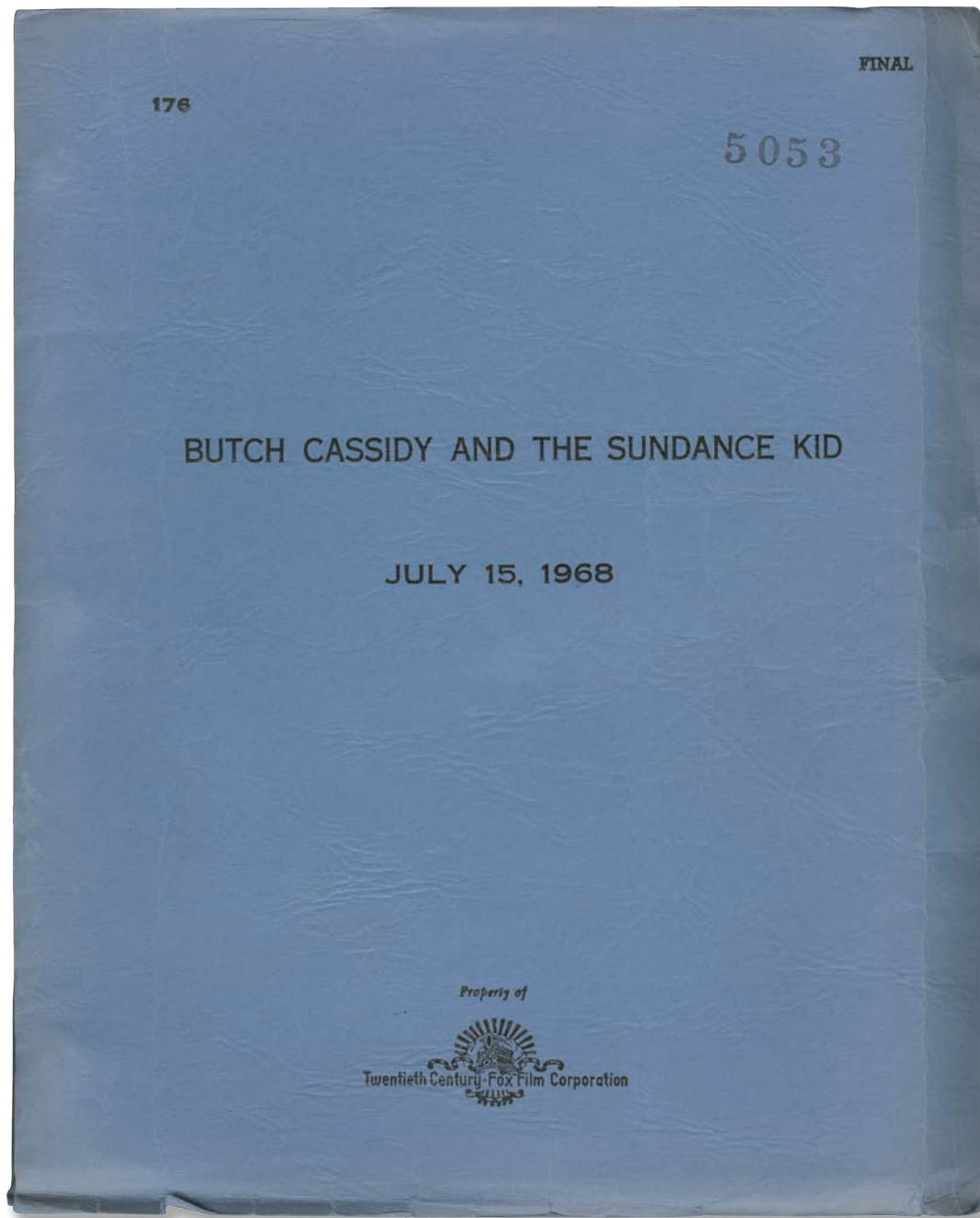


NS SENSAT



FROM HERE TO ETERNITY





91

**GEORGE ROY HILL (DIRECTOR)**  
**PAUL NEWMAN, ROBERT REDFORD (STARRING)**  
 Butch Cassidy and the Sundance Kid

Final script for the 1969 film, dated July 15, 1968. Laid in is a studio still photograph showing actors Robert Redford and Paul Newman bursting into view in order to meet their adversaries—and their doom.

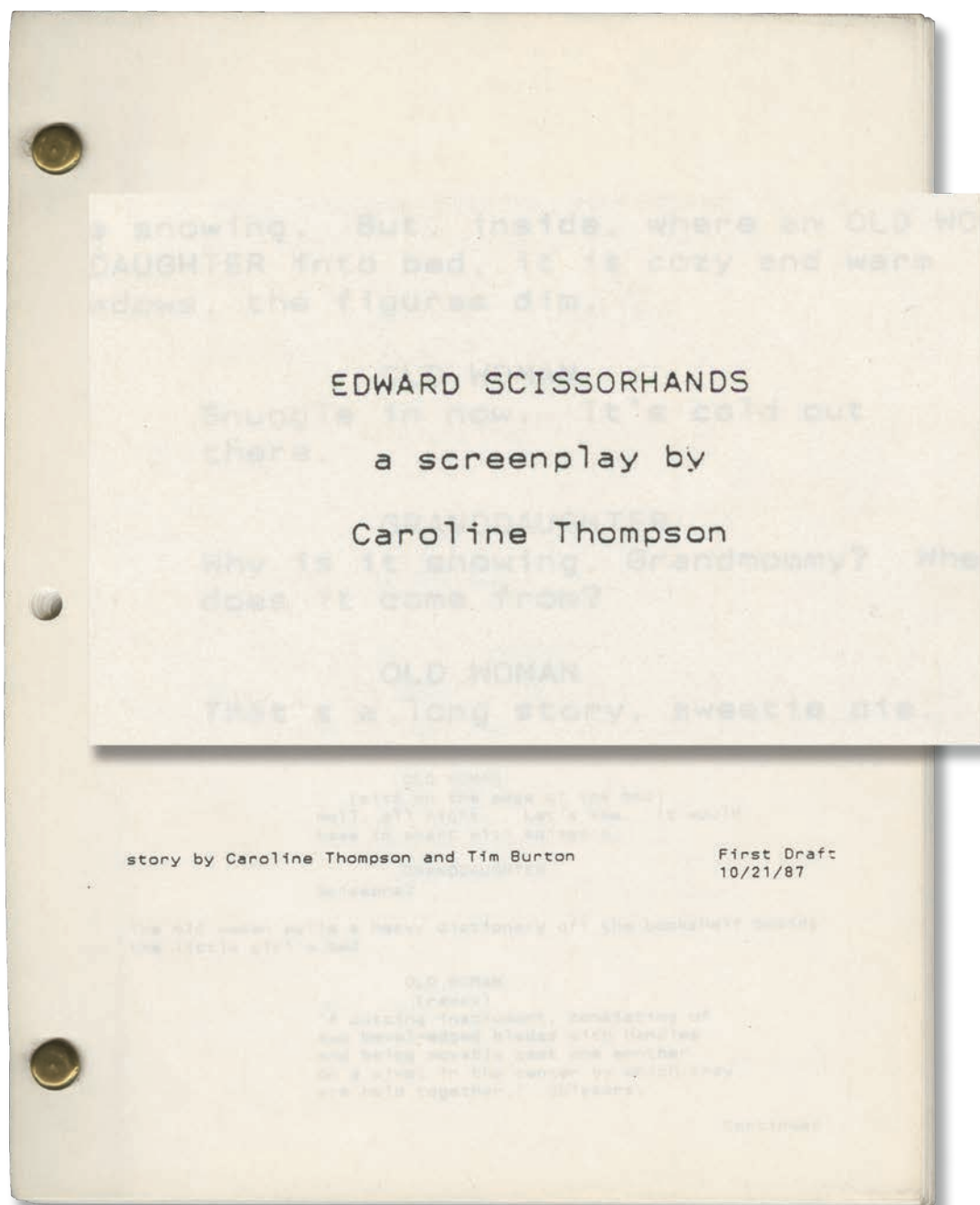
A landmark of the New Hollywood Cinema, and the beginning of a streak of inventive cinematic achievements by director George Roy Hill in the late 1960s and 1970s that included *Slaughterhouse-Five*

(1972), *The Sting* (1973), *Slap Shot* (1977), and *The World According to Garp* (1982).

National Film Registry.

**\$3500**





## 92 TIM BURTON (DIRECTOR)

### JOHNNY DEPP, WINONA RYDER (STARRING)

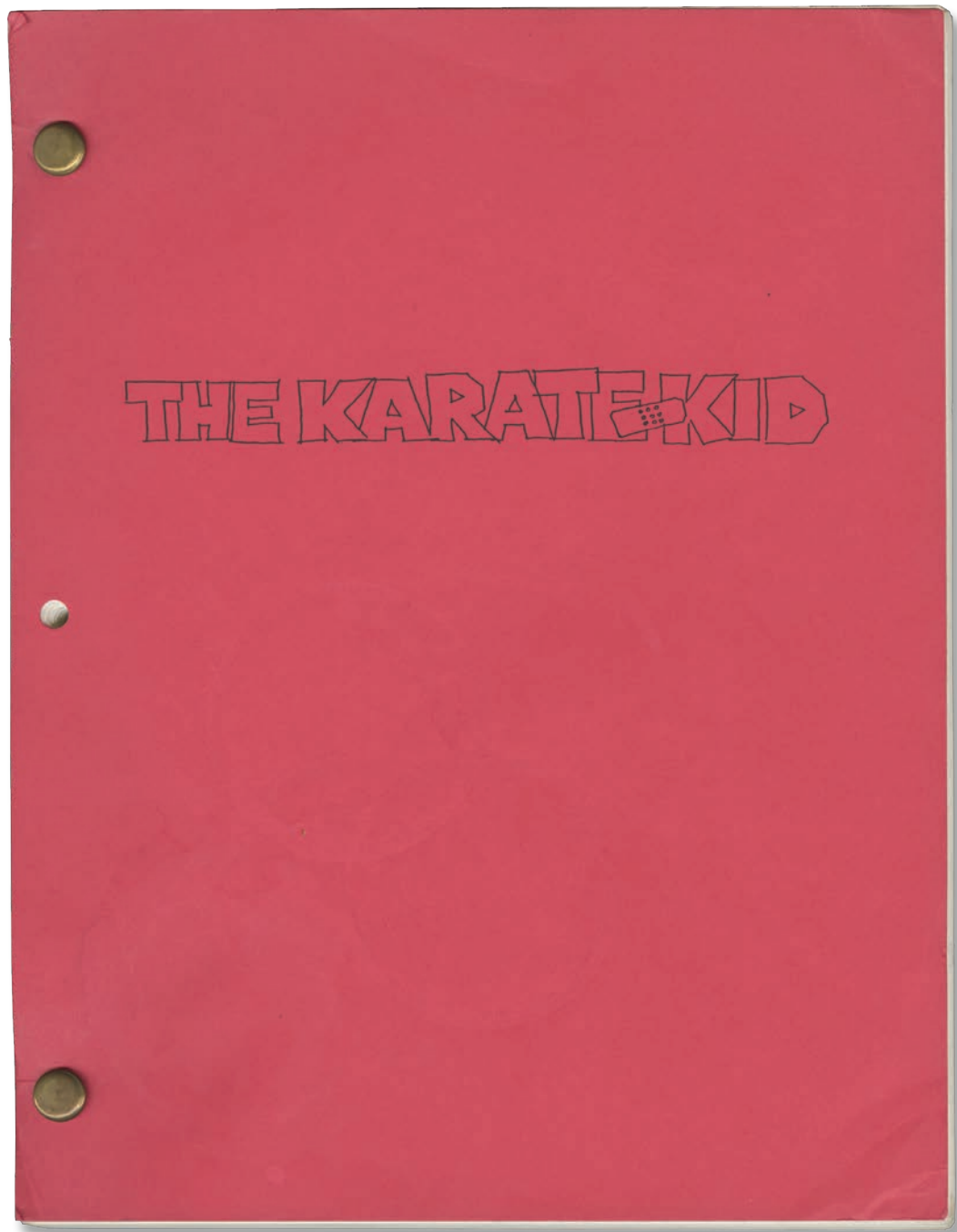
#### Edward Scissorhands

First Draft script for the 1990 film, dated October 21, 1987.

Tim Burton's second "Modern Prometheus" film, following his 1984 short *Frankenweenie*. Often cited as the director's masterpiece, released two years after his hilarious and creepy romp *Beetlejuice*

(1988), one year after his beloved comic adaptation *Batman* (1989), and two years before his second (and final) contribution to the Dark Knight legend, *Batman Returns* (1992).

**\$2250**



**93** **RALPH MACCHIO, ELISABETH SHUE (STARRING)**  
**JOHN G. AVILDSSEN (DIRECTOR)**  
**The Karate Kid**

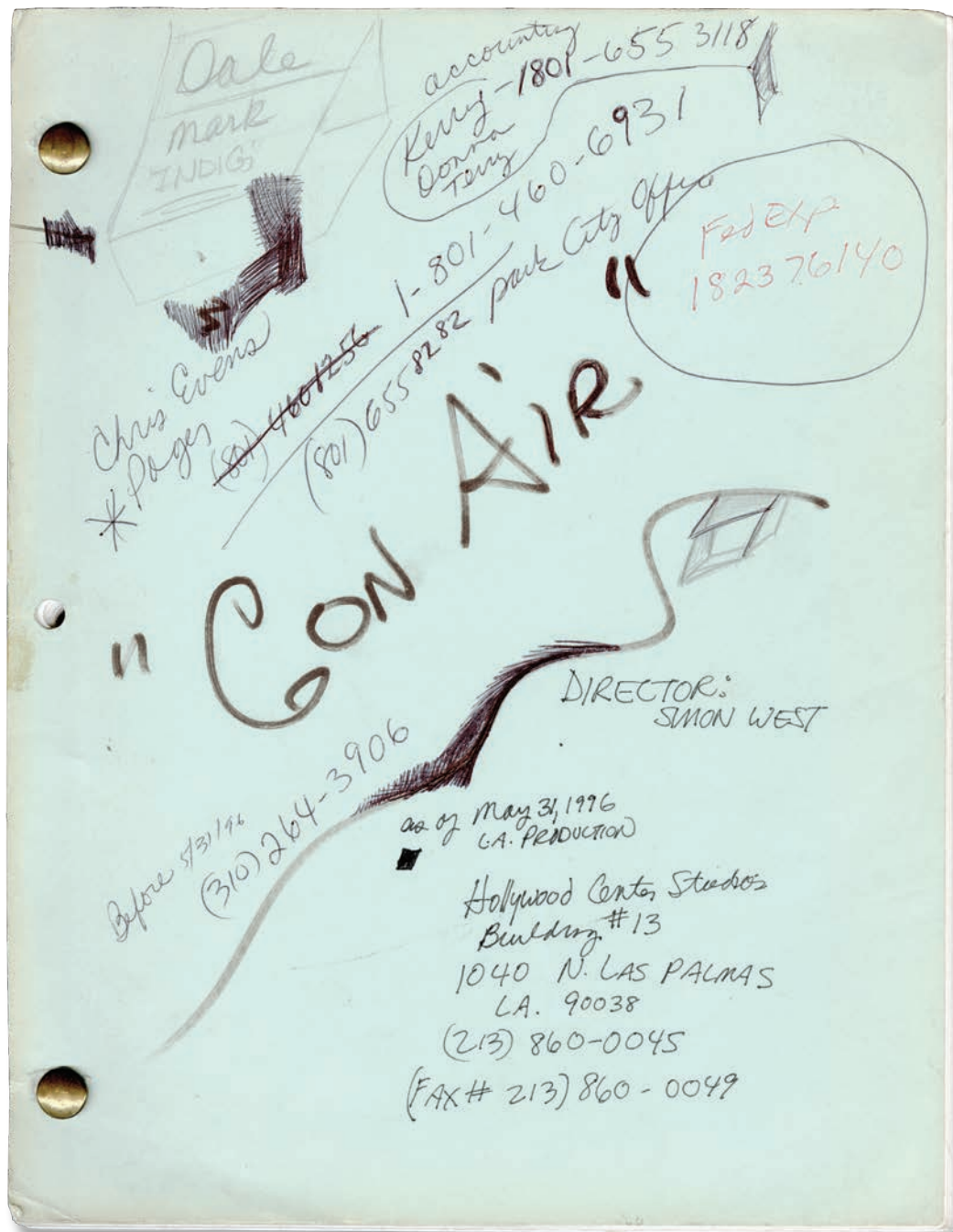
Final Draft script for the 1984 film, dated October 15, 1983.

A classic family film about a young boy who must learn karate in order to find confidence in himself and defeat his bullies. Basis for two sequels, a 1989

animated series, a 1994 spinoff, a 2010 remake, and the long-running streaming series *Cobra Kai*, starring an older but still sometimes unwise Ralph Macchio, William Zabka, and new villain Martin Kove.

**\$1850**





94

**NICOLAS CAGE, JOHN CUSACK, STEVE BUSCEMI (STARRING)**  
**SIMON WEST (DIRECTOR)**  
 Con Air

Draft script for the 1997 film, dated May 9, 1996. Copy belonging to an unidentified cast or crew member, with their annotations in manuscript ink on the front wrapper and throughout, noting scenes with special effects.

A recently paroled ex-con finds himself traveling home on a prison transport plane also carrying a

group of high-risk criminals to a super-max prison. Midway through the flight, the prisoners escape their constraints and hijack the plane, forcing the ex-con to work with police officers on the ground to lead the plane to safety.

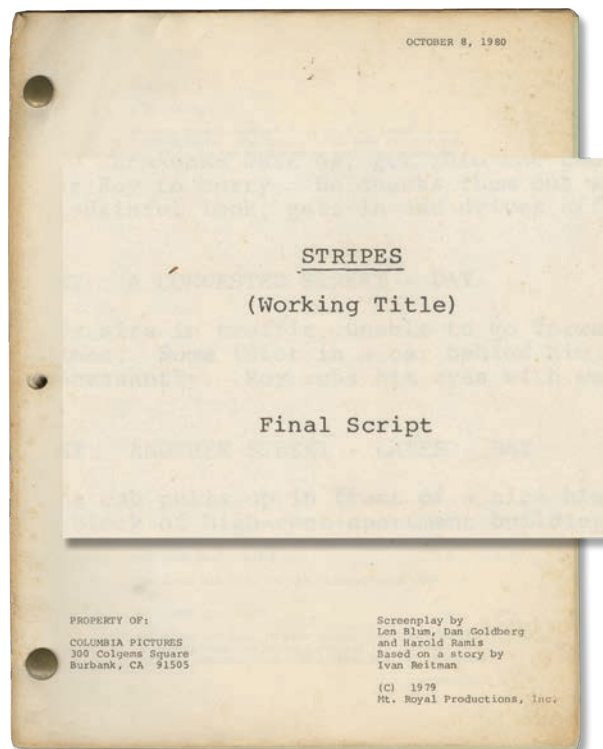
**\$1825**

**95** **IVAN REITMAN (DIRECTOR)**  
**BILL MURRAY, WARREN OATES, HAROLD**  
**RAMIS, JOHN CANDY (STARRING)**  
**Stripes**

Final Draft script for the 1981 film, dated October 8, 1980. Copy belonging to an unidentified cast or crew member, with annotations in manuscript ink and pencil on three pages.

After losing his job, apartment, and girlfriend, a cabbie from New York impulsively convinces his best friend, an apathetic English teacher, to join the army with him for a bit of fun and exercise.

**\$1750**

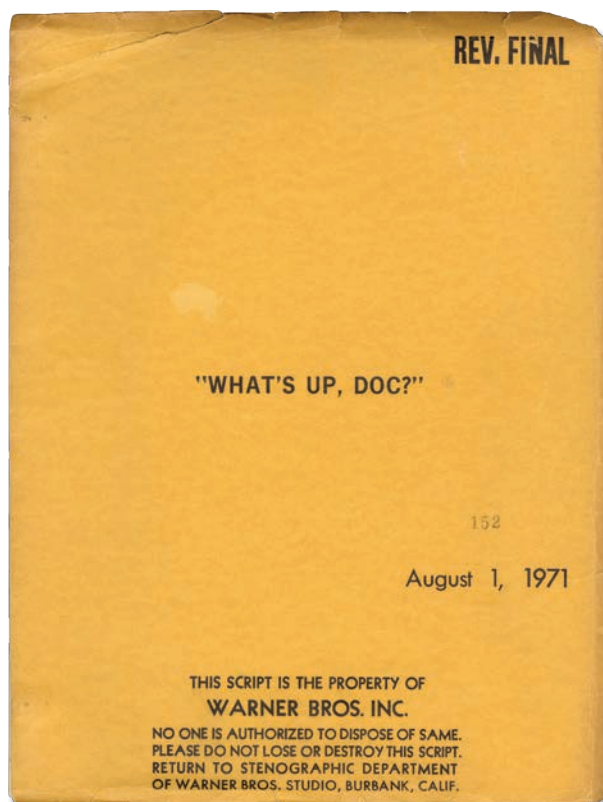


**96** **PETER BOGDANOVICH (DIRECTOR)**  
**BARBRA STREISAND, RYAN O'NEAL,**  
**MADLINE KAHN (STARRING)**  
**What's Up, Doc?**

Revised Final script for the 1972 film, dated August 1, 1971.

An engaged, mild-mannered musicologist is in San Francisco at a convention, competing for a research grant, when he meets an exceedingly unusual woman who immediately decides she's fallen head-over-heels in love with him. A wildly successful screwball sendup, the highest grossing film ever directed by Peter Bogdanovich.

**\$1625**



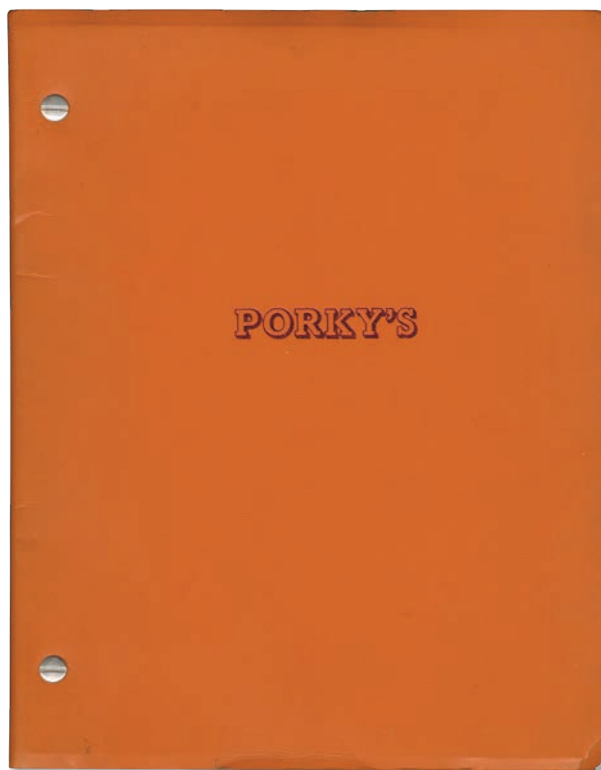


**97** **BOB CLARK (DIRECTOR)**  
**DAN MONAHAN, MARK HERRIER**  
**(STARRING)**  
**Porky's**

Draft script for the 1981 film, undated, circa 1980. Single photocopied manuscript annotation on the title page, noting "Received 10/9/80," and a single annotation in manuscript ink on the same page, noting copy No. 3.

One of the highest grossing films of 1980, and the film that kickstarted the teen sex comedies of the 1980s, about a group of high school students who decide to try to lose their virginities at the titular Porky's strip club while avoiding run-ins with the local sheriff.

**\$1500**



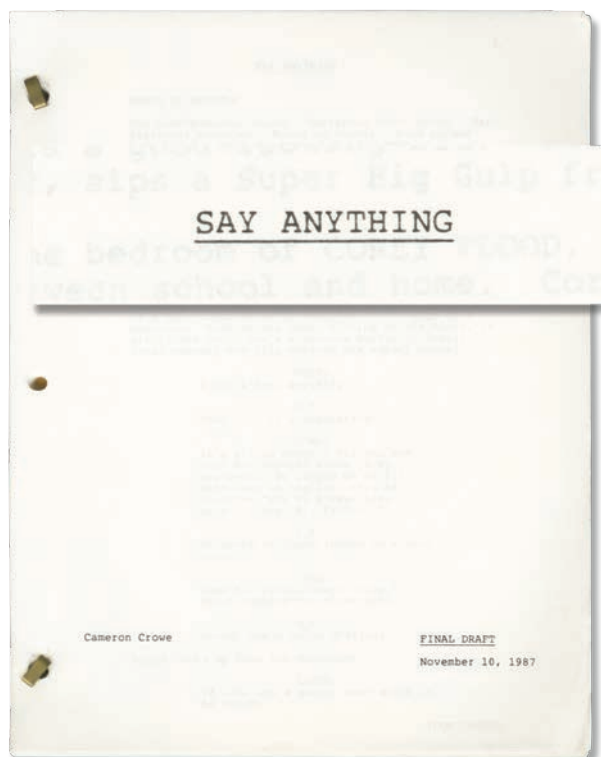
**98** **CAMERON CROWE (DIRECTOR)**  
**JOHN CUSACK, IONE SKYE, JOHN MAHONEY**  
**(STARRING)**  
**Say Anything...**

Archive of three screenplays for the classic 1989 film, including one Shooting script, one Re-shoot script, and one Final Draft script. Shooting script with several manuscript ink annotations throughout, mostly noting editorial revisions. Bound in after the shooting script is a 34-page re-shoot script dated November 4, 1988.

Full provenance available.

Cameron Crowe's directorial debut, about the romance between an awkward but noble army brat and the beautiful class valedictorian in the summer after graduation. One of the defining high school films of the 1980s, and a breakthrough role for actor John Cusack.

**\$1450**

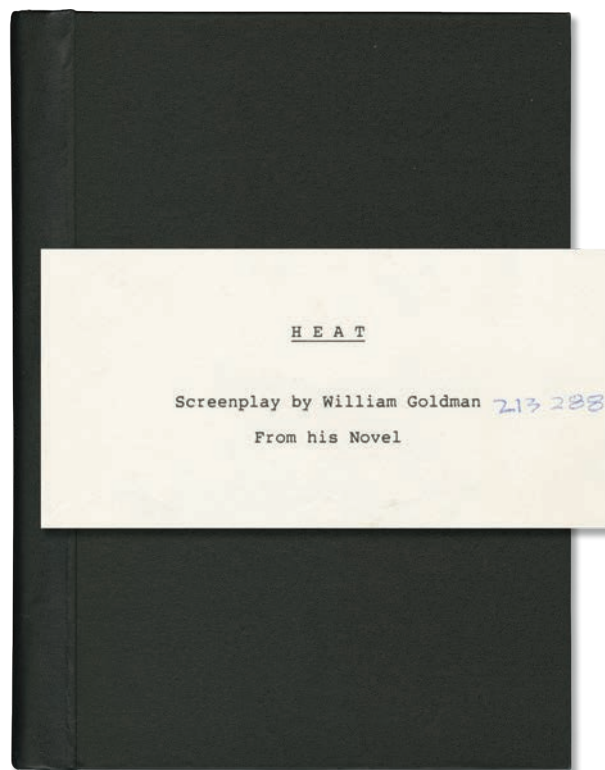


**99** **BURT REYNOLDS, KAREN YOUNG (STARRING)**  
**DICK RICHARDS, JERRY JAMESON**  
**(DIRECTORS)**  
**Heat**

Revised Shooting Script for the 1986 neo-noir film, dated March, 1986. Actor Howard Hesseman's copy, with his signature in manuscript ink on the title page, and his annotations on pages 27-30. Laid in with the script is a two-page stapled call sheet, dated March 17, 1986.

Based on the 1985 novel by screenwriter William Goldman, about a former mercenary turned bodyguard working in Las Vegas.

**\$1475**

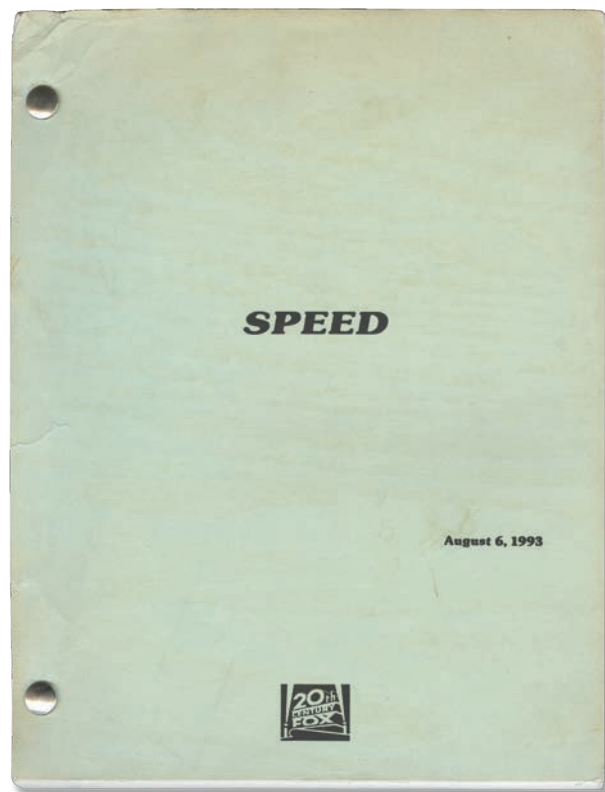


**100** **JAN DE BONT (DIRECTOR)**  
**KEANU REEVES, DENNIS HOPPER, SANDRA**  
**BULLOCK (STARRING)**  
**Speed**

Revised Draft script for the 1994 film, dated August 6, 1993. Copy belonging to crew member Kevin E. Patterson, credited as Cable Person, with his name and signature in manuscript ink on the recto of the rear wrapper.

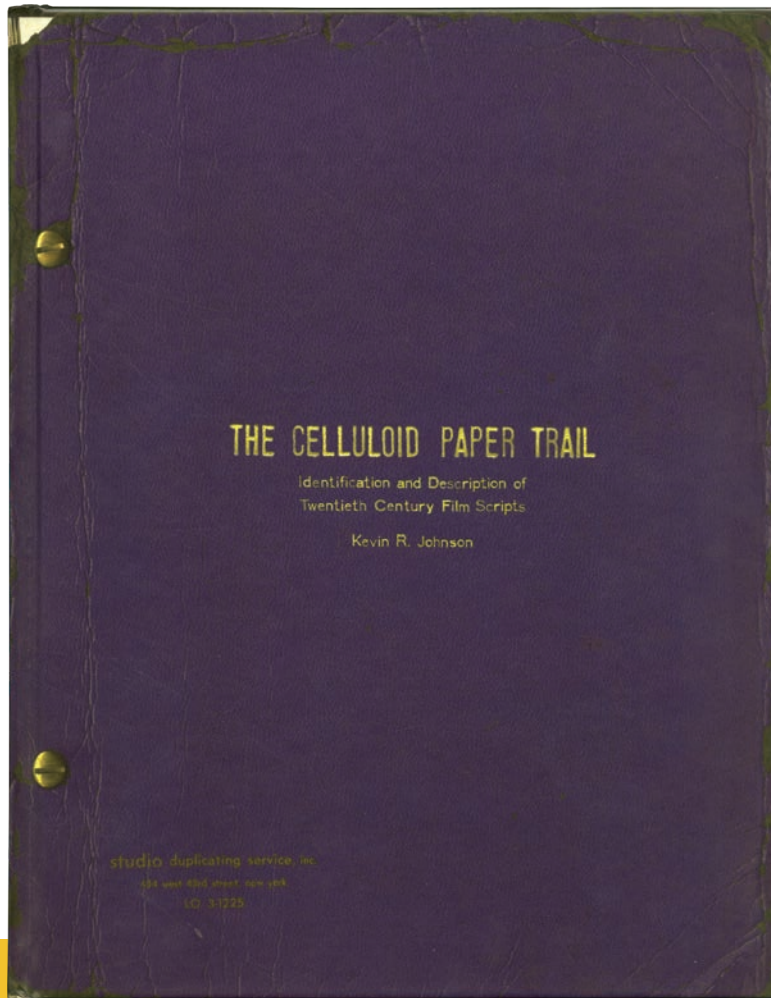
One of the best action films of the 1990s, launching the careers of both Sandra Bullock and Keanu Reeves. Winner of two Academy Awards and nominated for a third.

**\$1450**





# THE CELLULOID PAPER TRAIL



The first book ever published on film script identification and description, lavishly illustrated and detailed. Designed for any book scholar, including collectors, archivists, librarians, and dealers.

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## ABOUT THE BOOK

The film script is an example of a rare book that defies nearly every norm. It is issued, not published, and rather than having the properties of a traditional first edition, a given script is instead one of many drafts that fit within the development and production of a motion picture. Adding to its complexity is the fact that methods and styles of issuance and printing changed considerably over the course of the 20th century.

*The Celluloid Paper Trail* was written specifically to aid scholars in the identification and description of the twentieth century film script. Visually sumptuous, methodical, detailed, and entertaining, this study is designed to help the rare book scholar ask questions, identify, and comprehend the content, construction,

and history of American and British film scripts. Scripts considered in the book range from the 1920s to the 1980s, the period during which the art of cinema was birthed, developed, and perfected.

## ABOUT THE AUTHOR

Kevin R. Johnson is a rare book dealer and a scholar of the nexus between film and literature. He is the author of two previous works published by Oak Knoll Press: *The Dark Page* and *The Dark Page II: Books that Inspired American Film Noir*. He curated an exhibition of rare photographs of film directors on the set at the AFI Silver Theatre and Cultural Center in 2012, and has lectured and taught at the Academy of Motion Picture Arts and Sciences, Yale University, UCLA, and the University of Virginia's Rare Book School.

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